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der

MENSURAL-NOTATION

von

1250–1460.

Nach den theoretischen und praktischen Quellen

bearbeitet

von

JOHANNES WOLF.

Teil III:

Übertragungen.

Leipzig

Druck und Verlag von Breitkopf & Härtel

1904.

78 Kompositionen

des

13. bis 15. Jahrhunderts

aus den Handschriften übertragen

von

Johannes Wolf.

Leipzig

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1904.

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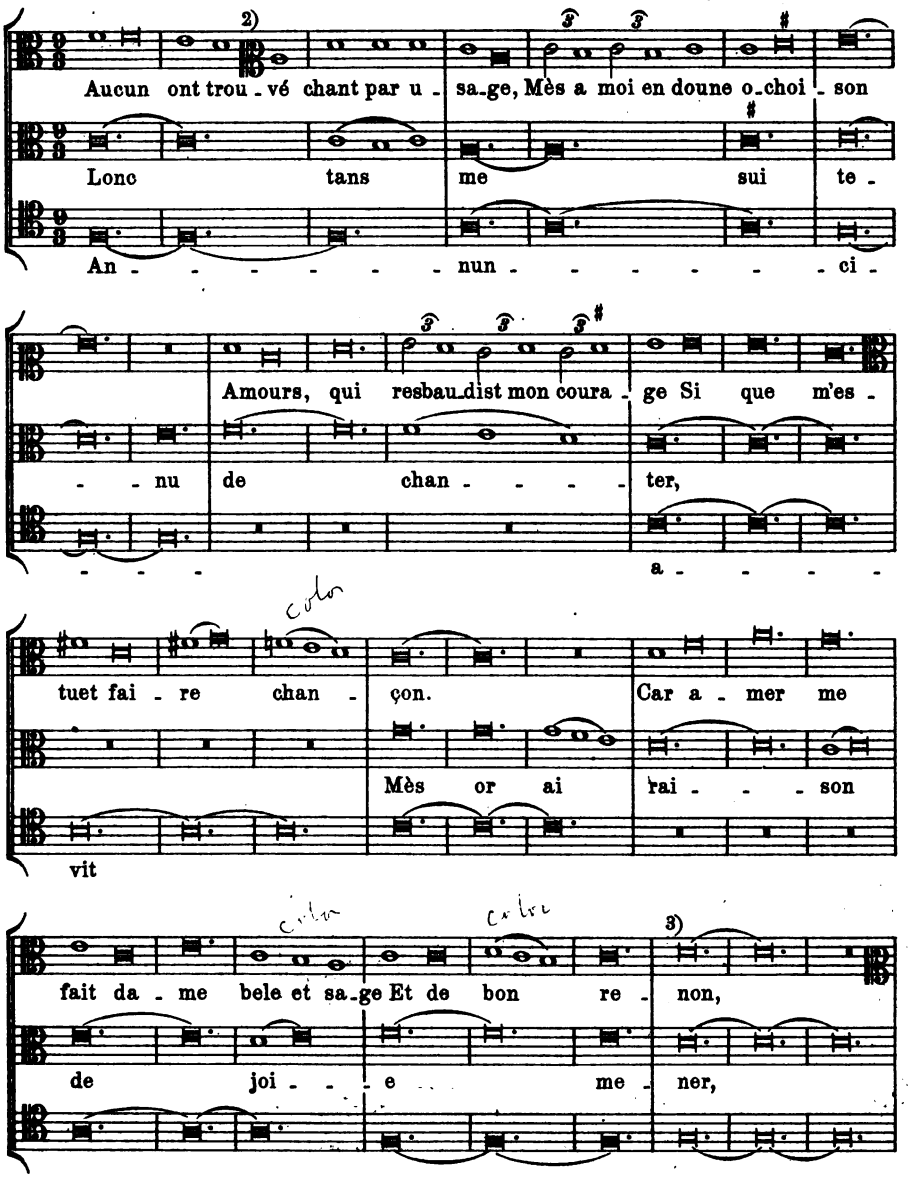
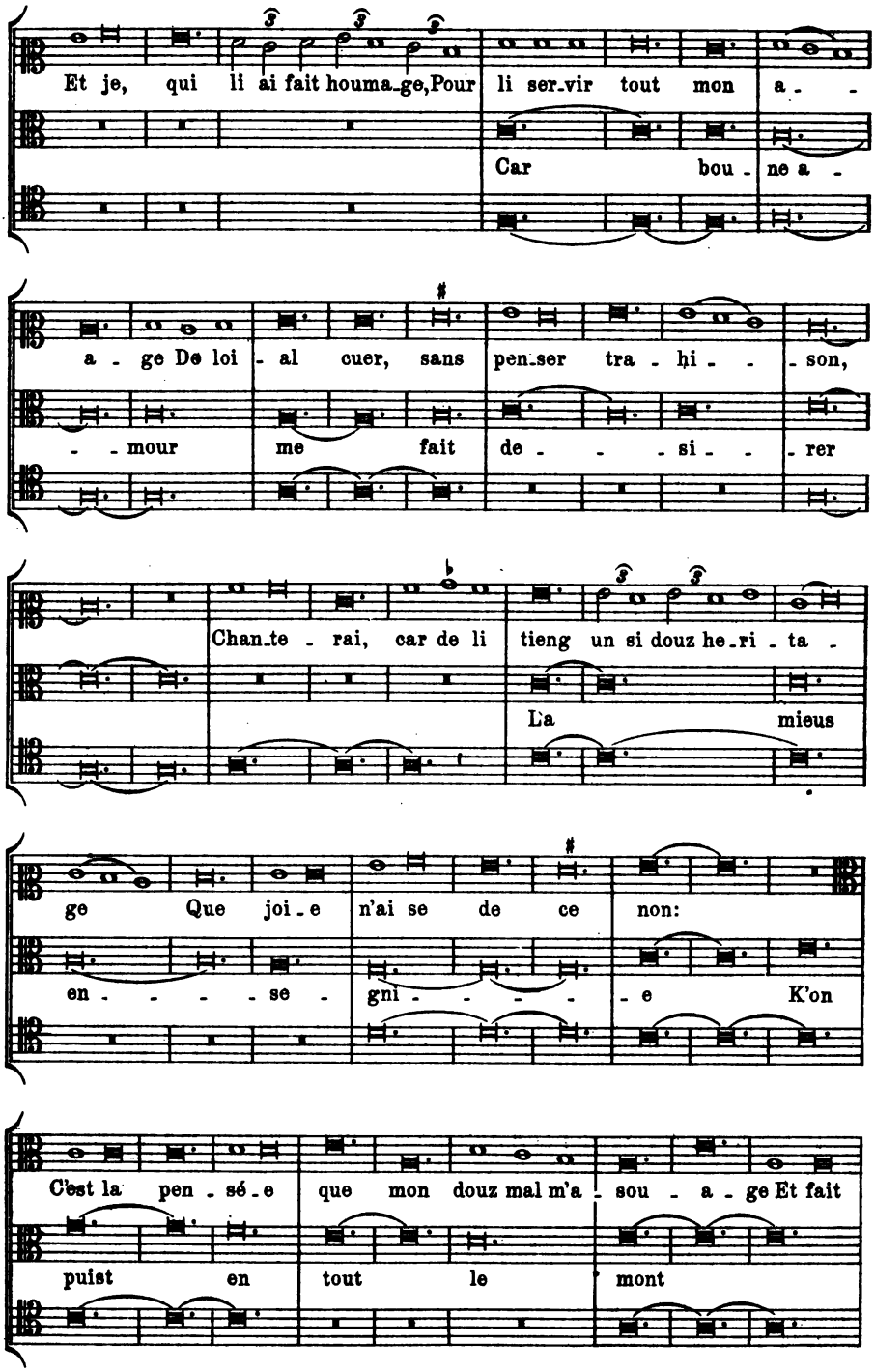


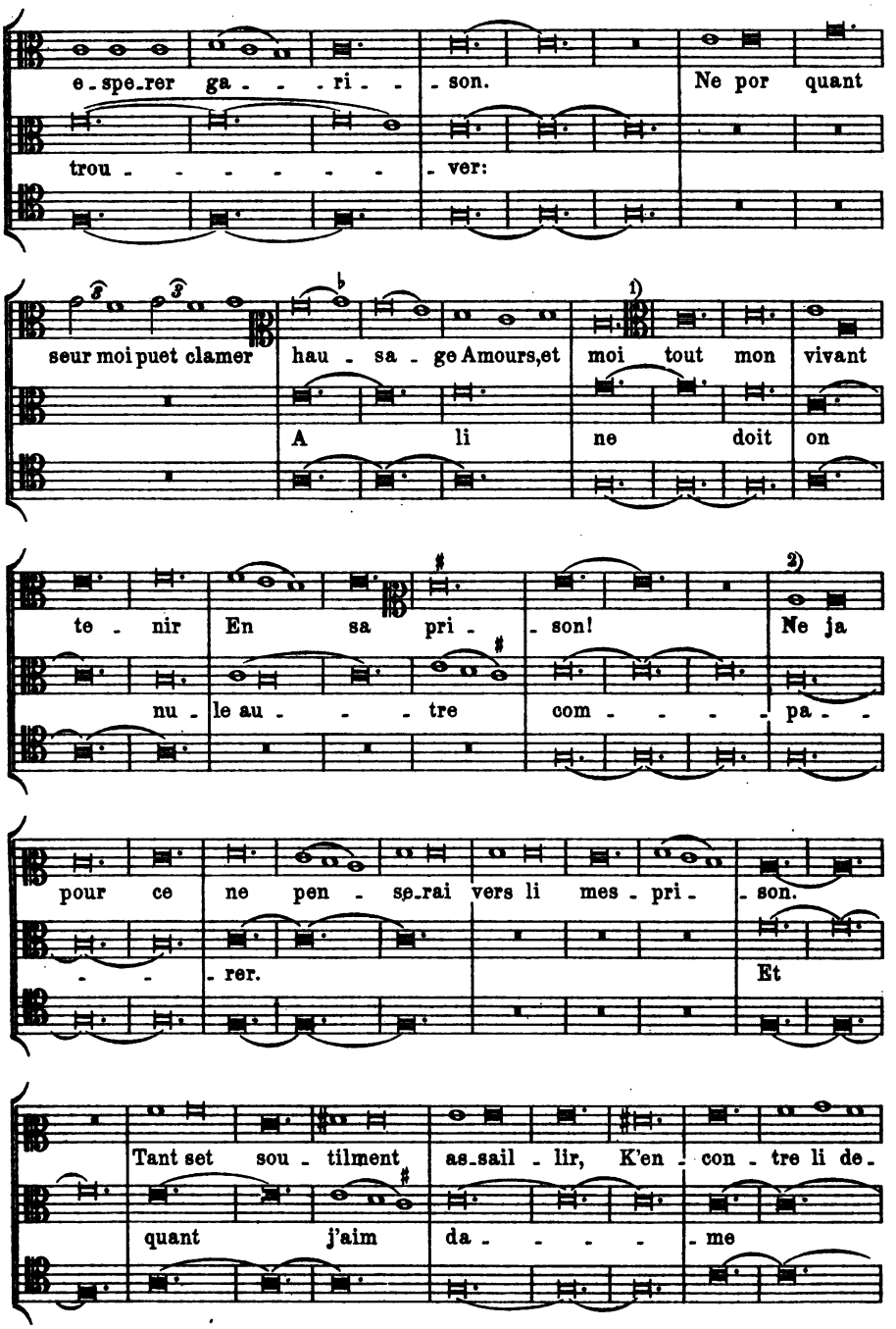
1) Zum Text siehe Raynaud, *Reçueil de motets français* [Bibl. française du moyen âge, tome I, Paris, Vieweg, 1881] S. 211 f.

2) Schlüssel fehlt im Originalsatz bei Coussemaker (*L'art harmonique aux XIIe et XIIIe siècles*).

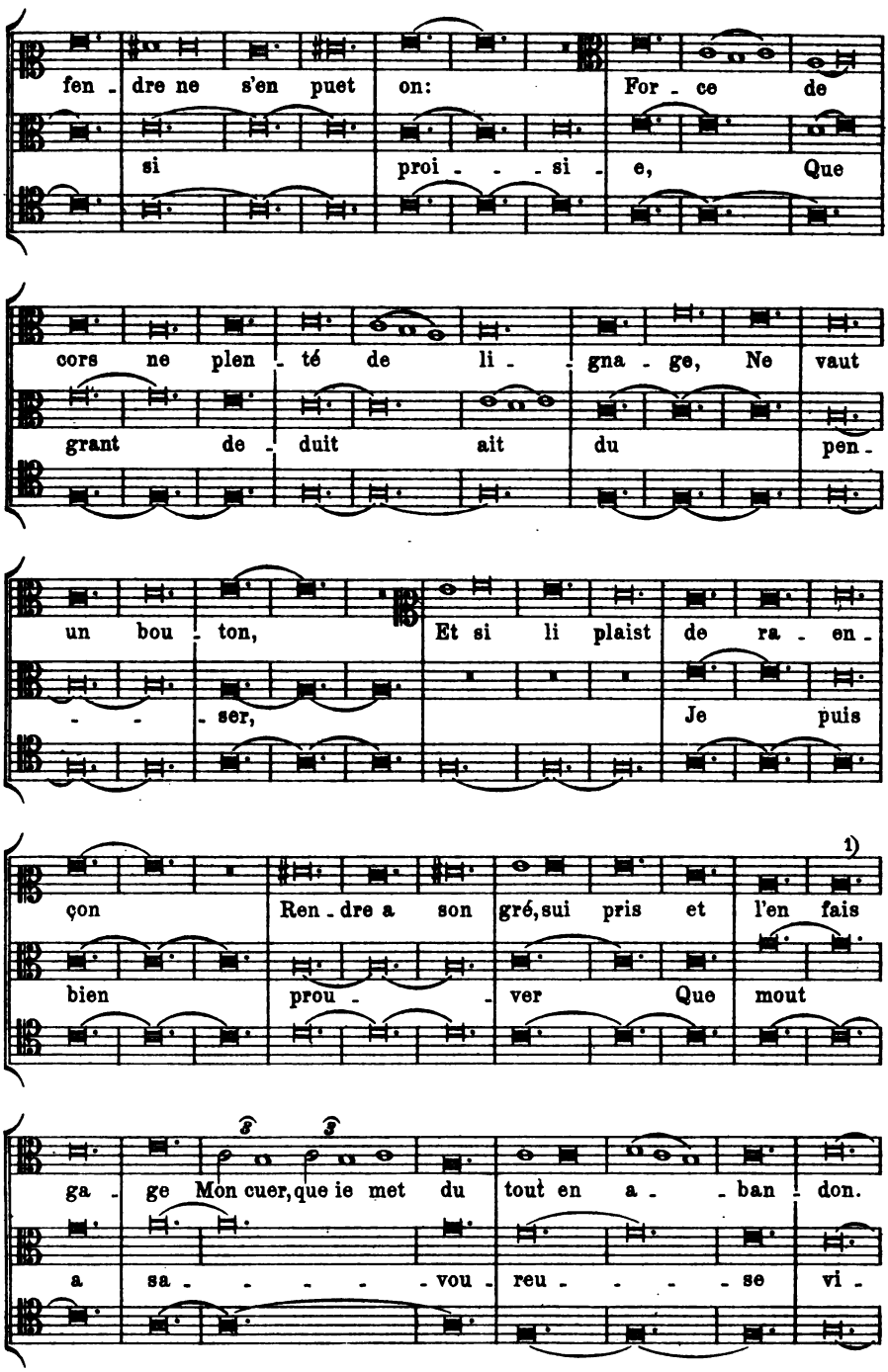
3) Dieser longa-Takt steht bei Coussemaker eine Terz zu hoch.

Stich und Druck von Breitkopf & Härtel in Leipzig.

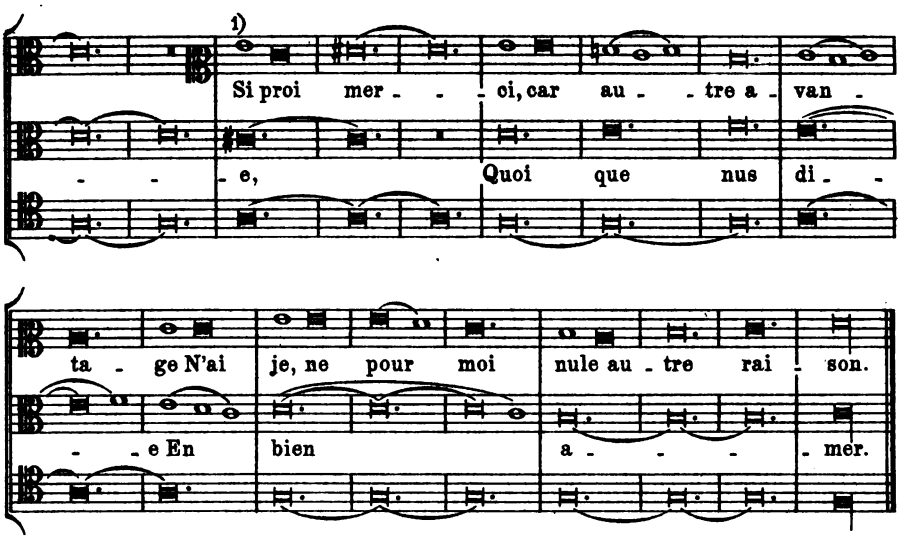

Et je, qui li ai fait houma-ge, Pour li ser-vir tout mon a - -
Car bou - ne a -
a - ge De loi - al cuer, sans pen-ser tra - hi - - - son,
- - mour me fait de - - - si - - rer
Chan-te - rai, car de li tieng un si douz he-ri - ta -
La mieus
ge Que joi - e n'ai se de ce non:
en - - - - se - gni - - - - - e K'on
C'est la pen - sé - e que mon douz mal m'a - sou - a - ge Et fait
puist en tout le mont



1) Schlüssel fehlt im Original bei Coussemaker.
2) Wahrscheinlich ist hier *d*, vielleicht auch *h* zu lesen. Jedenfalls soll der Regel nach am Anfang der Perfektion eine Konkordanz stehen.

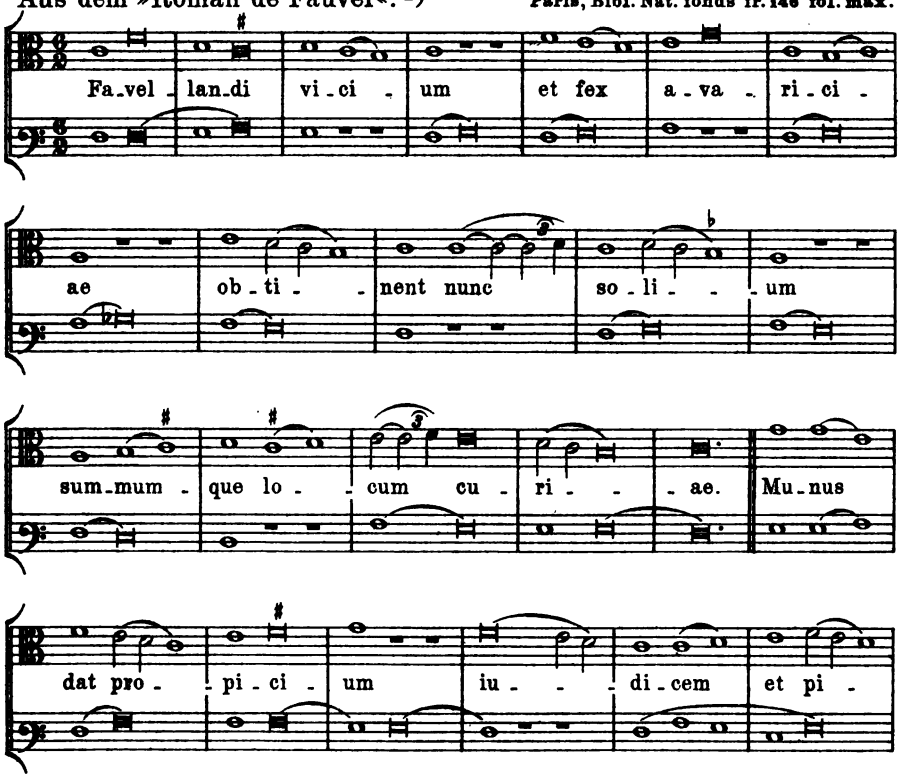


1) Die folgenden 10 brevis-Takte der Oberstimme sind bei Coussemaker eine Terz höher notiert.

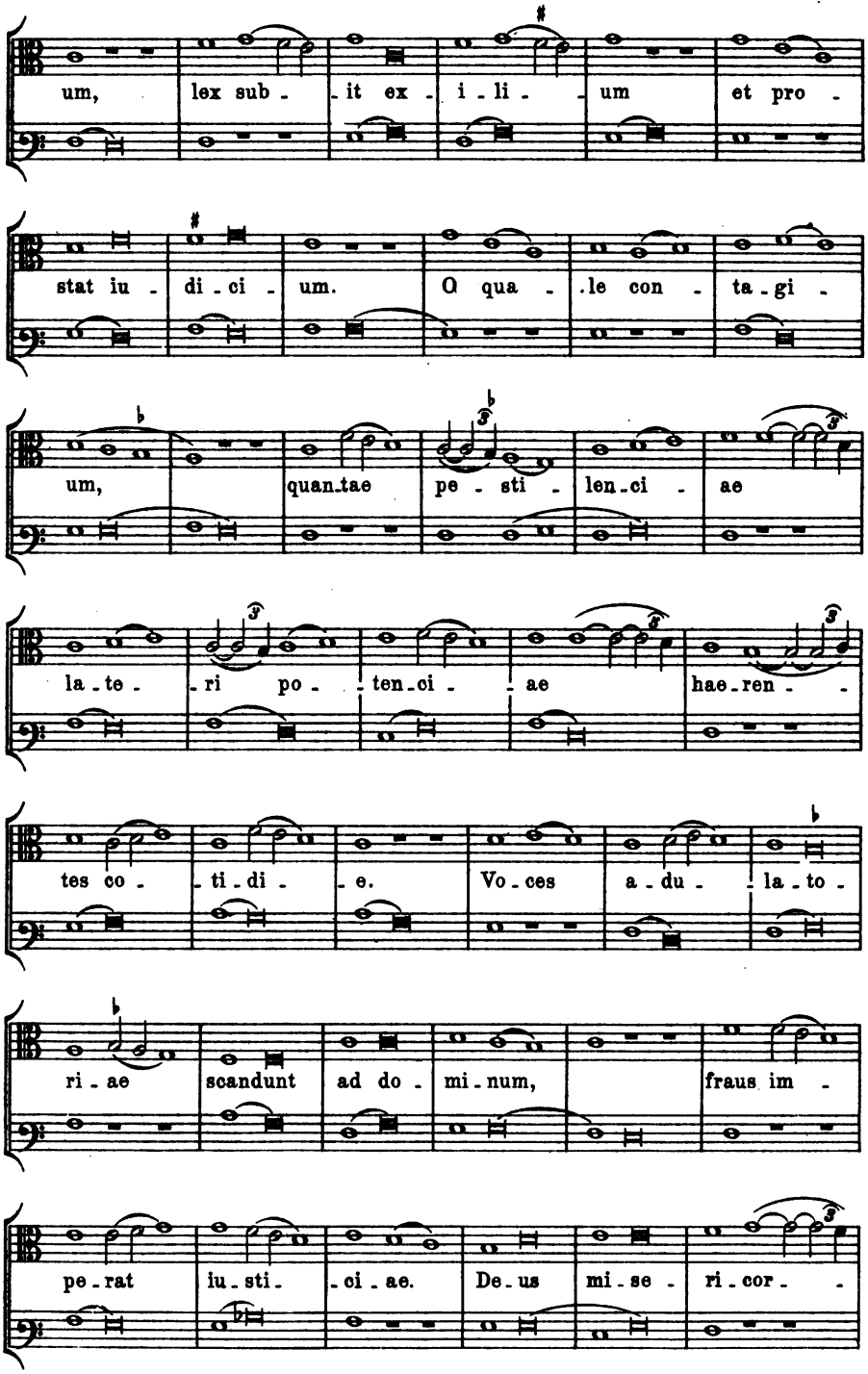


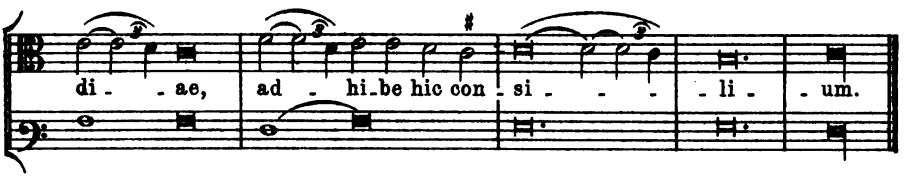
Nr. 2.

Aus dem »Roman de Fauvel«. 2) Paris, Bibl. Nat. fonds fr. 146 fol. max.



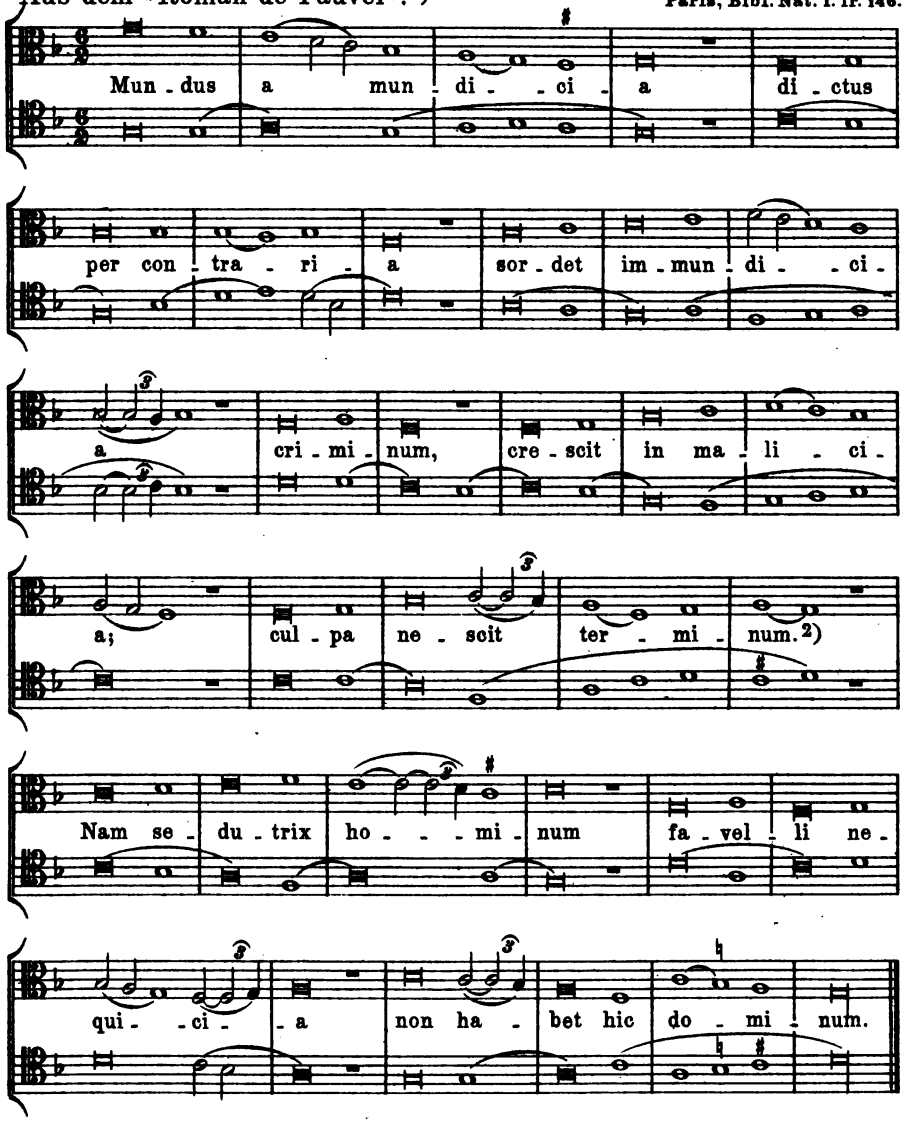
1) Vielleicht ist *e* zu lesen.
2) Die Werte sind auf ein Drittel verkürzt.


um, lex sub - it ex - i - li - um et pro -
stat iu - di - ci - um. O qua - le con - ta - gi -
um, quan - tae pe - sti - len - ci - ae
la - te - ri po - ten - ci - ae hae - ren -
tes co - ti - di - e. Vo - ces a - du - la - to -
ri - ae scandunt ad do - mi - num, fraus im -
pe - rat iu - sti - ci - ae. De - us mi - se - ri - cor -



Nr. 8.

Aus dem »Roman de Fauvel«.[1] Paris, Bibl. Nat. f. fr. 146.

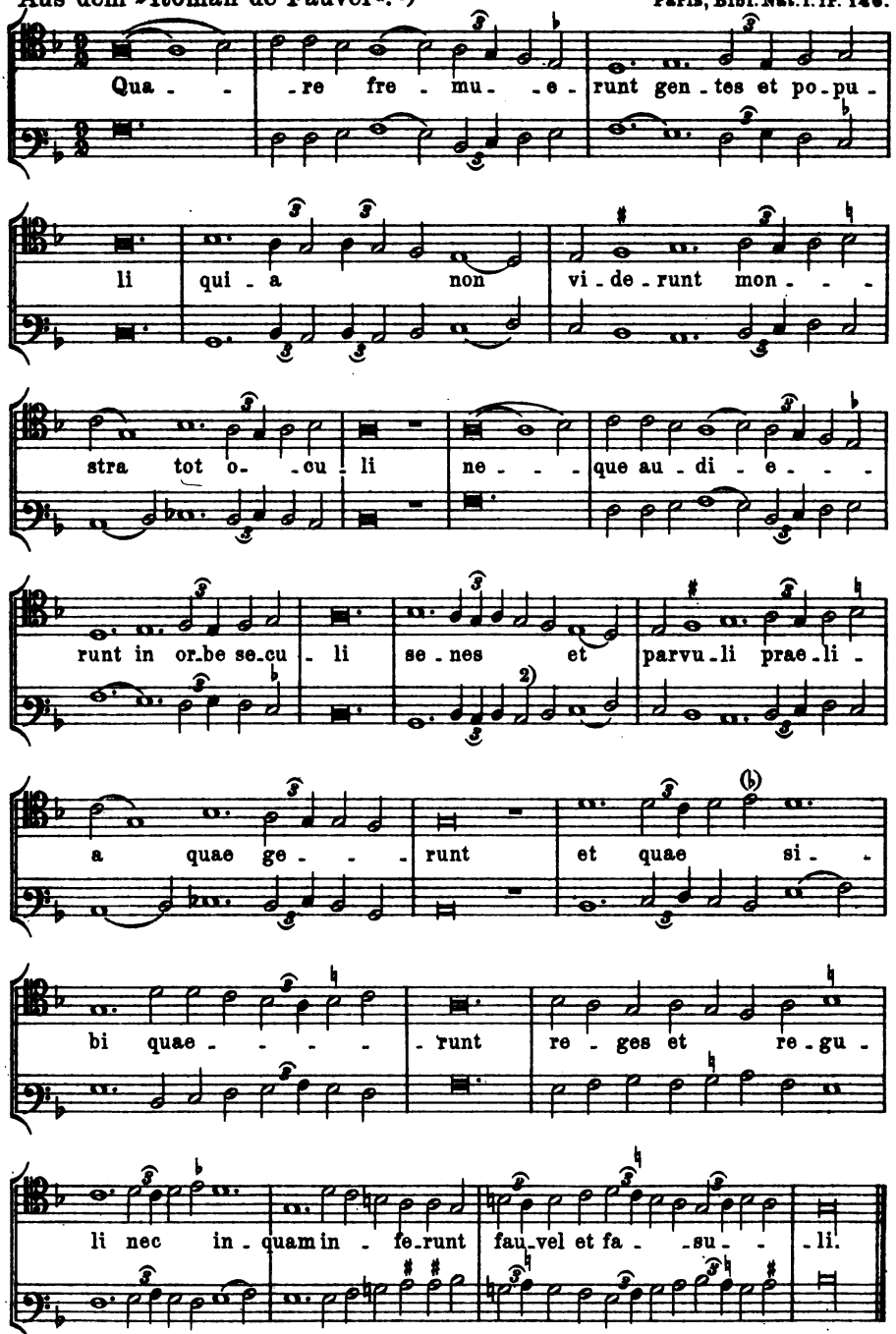


1) Die Werte sind auf ein Drittel reduciert.
2) Bis *terminum* erste Strophe eines Gedichts von Philippe de Grève, das sich im Codex Florenz, Med. Laur. Plut. 29, 1 und verwandten Handschriften findet. Vgl. C. M. Dreves, *Analecta hymnica* XXI, S. 144 f.

Nr. 4.

Aus dem »Roman de Fauvel«. [1]

Paris, Bibl. Nat. f. fr. 146.

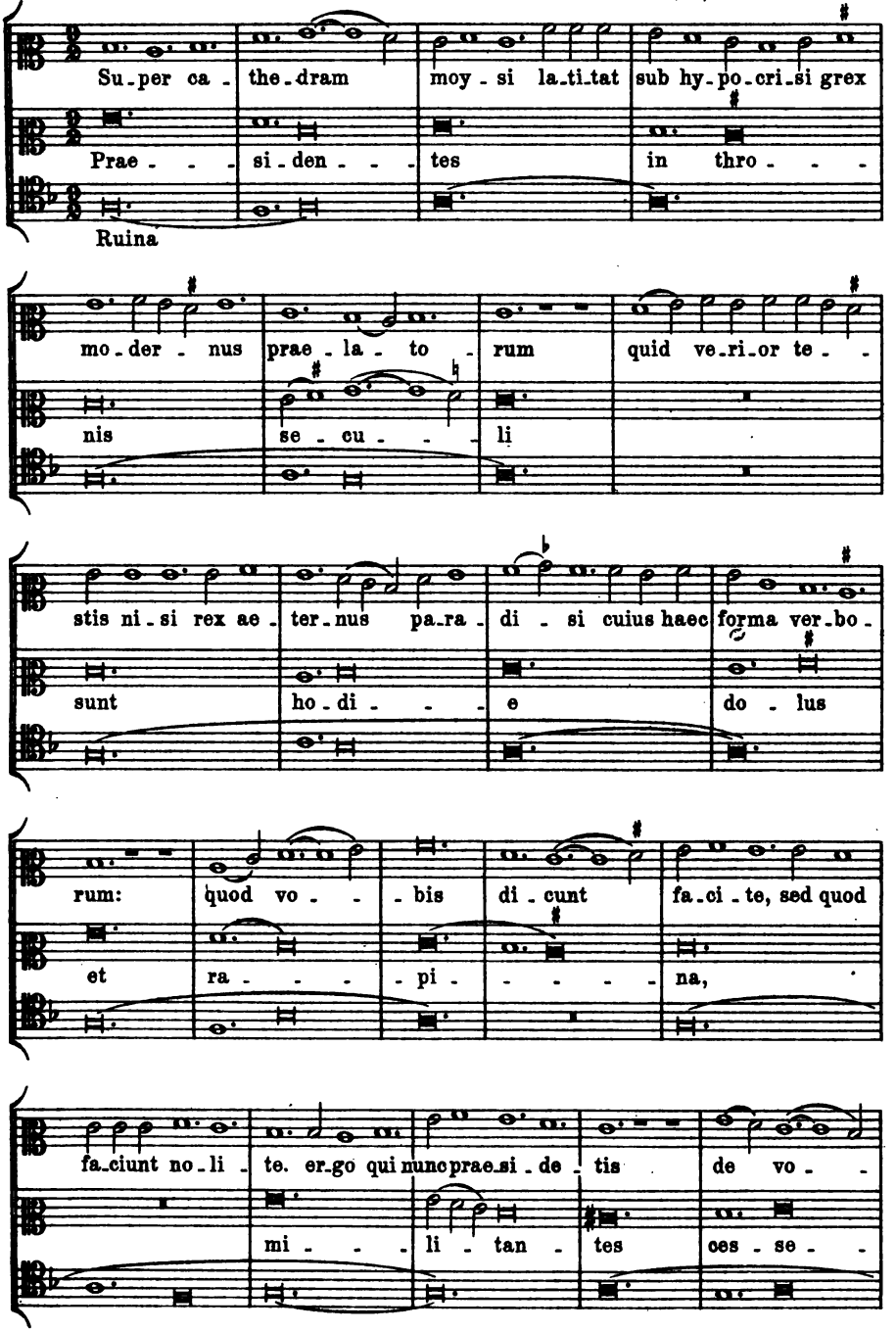


1) Die Werte sind auf ein Drittel reduciert.
2) Die Unterstimme ist in der Messung der Oberstimme angepaßt worden.

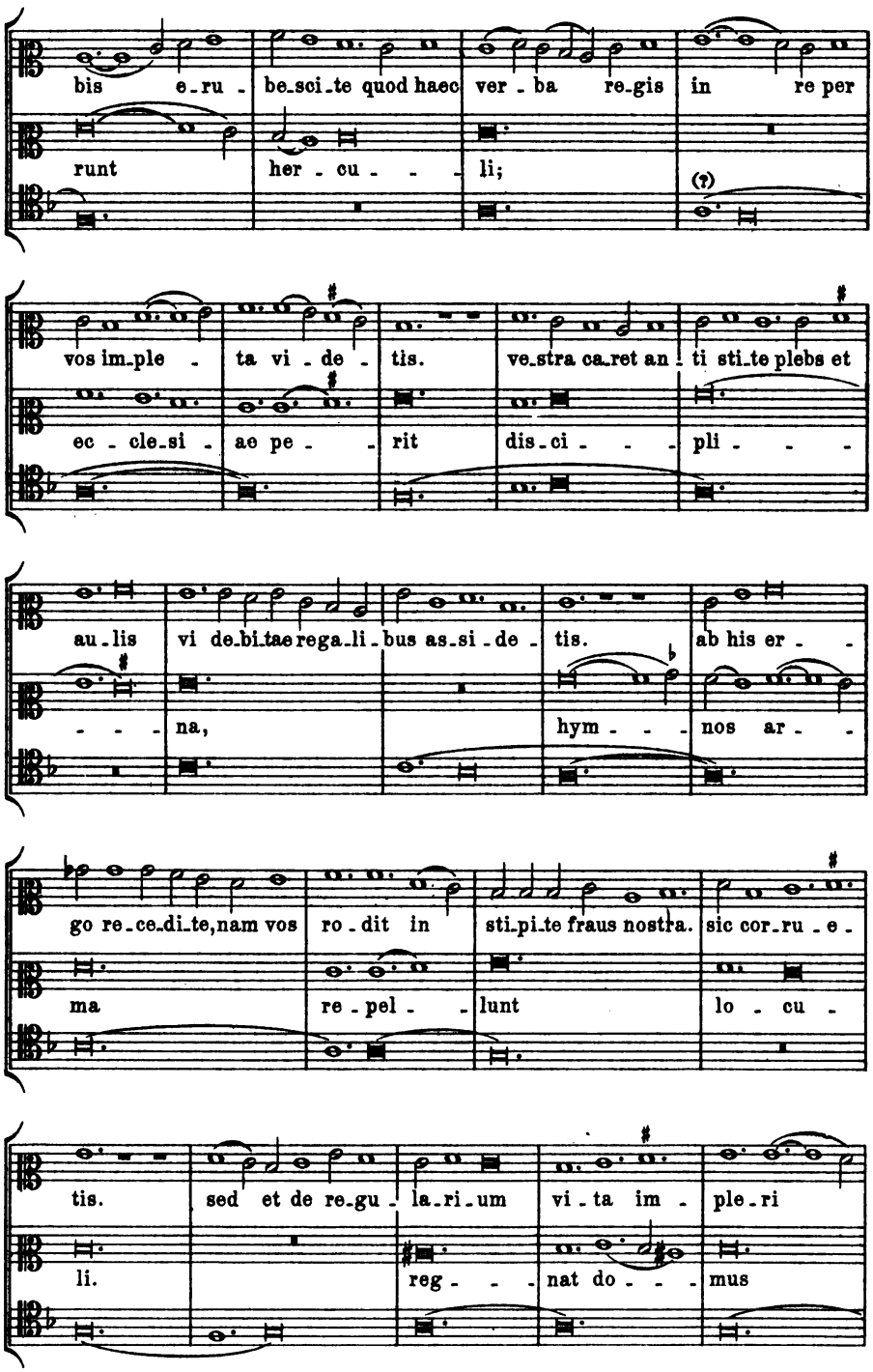
Nr. 5.

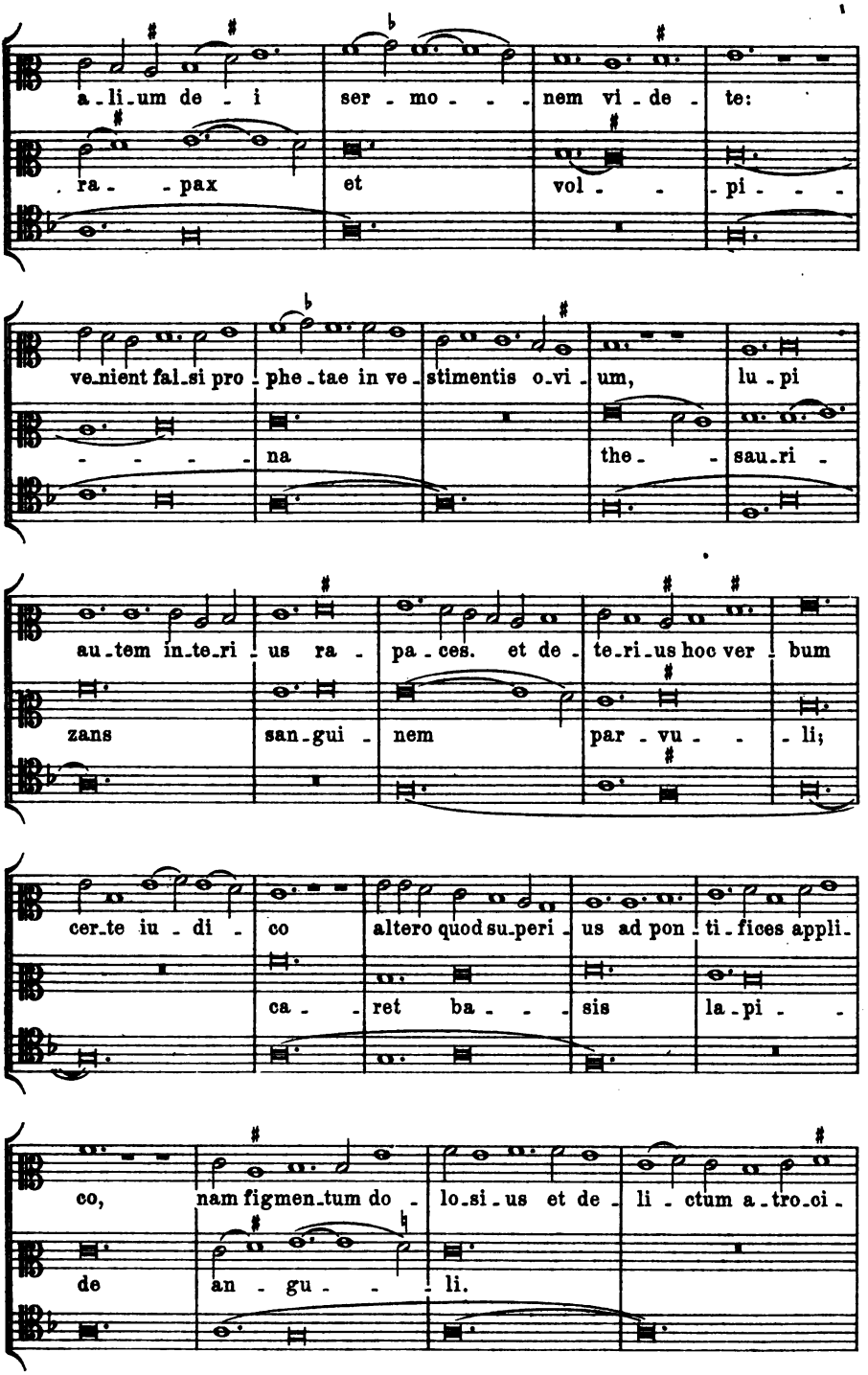
Aus dem »Roman de Fauvel«. [1]

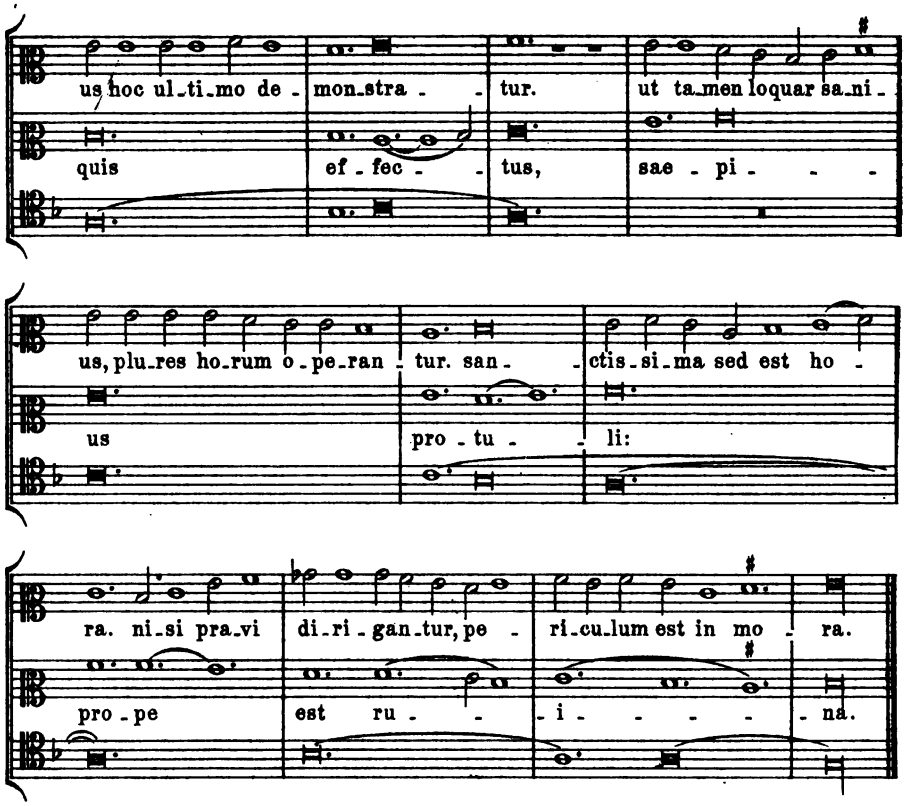
Paris, Bibl. Nat. f. fr. 146.



[1]) Die Notenwerte sind auf ein Drittel reduciert.


bis e-ru - be-sci-te quod haec ver - ba re-gis in re per
runt her - cu - - li; (?)
vos im-ple - ta vi - de - tis. ve-stra ca-ret an - ti sti-te plebs et
ec - cle-si - ae pe - - rit dis-ci - - - pli - - -
au-lis vi de-bi-tae rega-li - bus as-si - de - tis. ab his er - -
- - - na, hym - - - nos ar - -
go re-ce-di-te, nam vos ro - dit in sti-pi-te fraus nostra. sic cor-ru - e -
ma re - pel - - lunt lo - cu -
tis. sed et de re-gu - la-ri-um vi - ta im - ple-ri
li. reg - - - nat do - - - mus

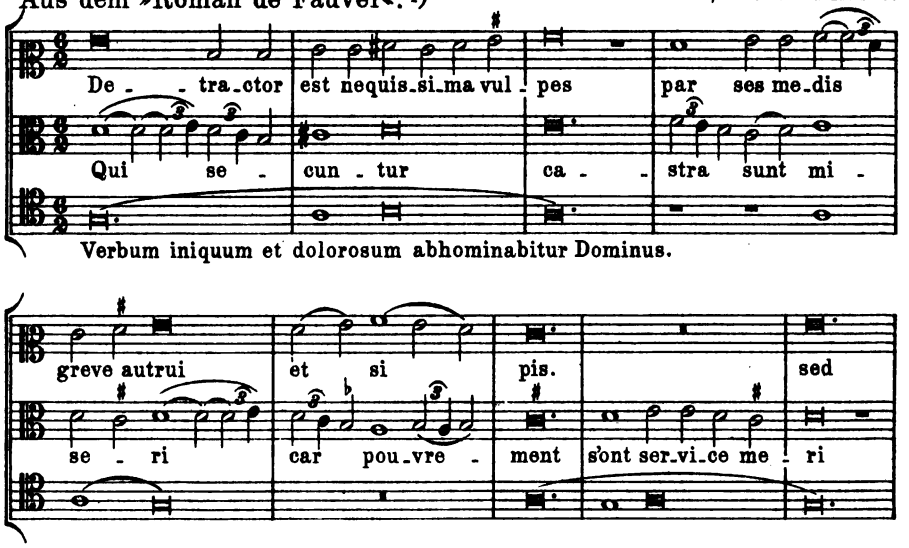

a-li-um de-i ser-mo--nem vi-de-te:
ra--pax et vol--pi---
ve-nient fal-si pro-phe-tae in ve-stimentis o-vi-um, lu-pi
---na the--sau-ri-
au-tem in-te-ri-us ra-pa-ces. et de-te-ri-us hoc ver-bum
zans san-gui-nem par-vu--li;
cer-te iu-di-co alteroquod su-peri-us ad pon-ti-fices appli-
ca--ret ba---sis la-pi--
co, nam figmen-tum do-lo-si-us et de-li-ctum a-tro-ci-
de an-gu--li.



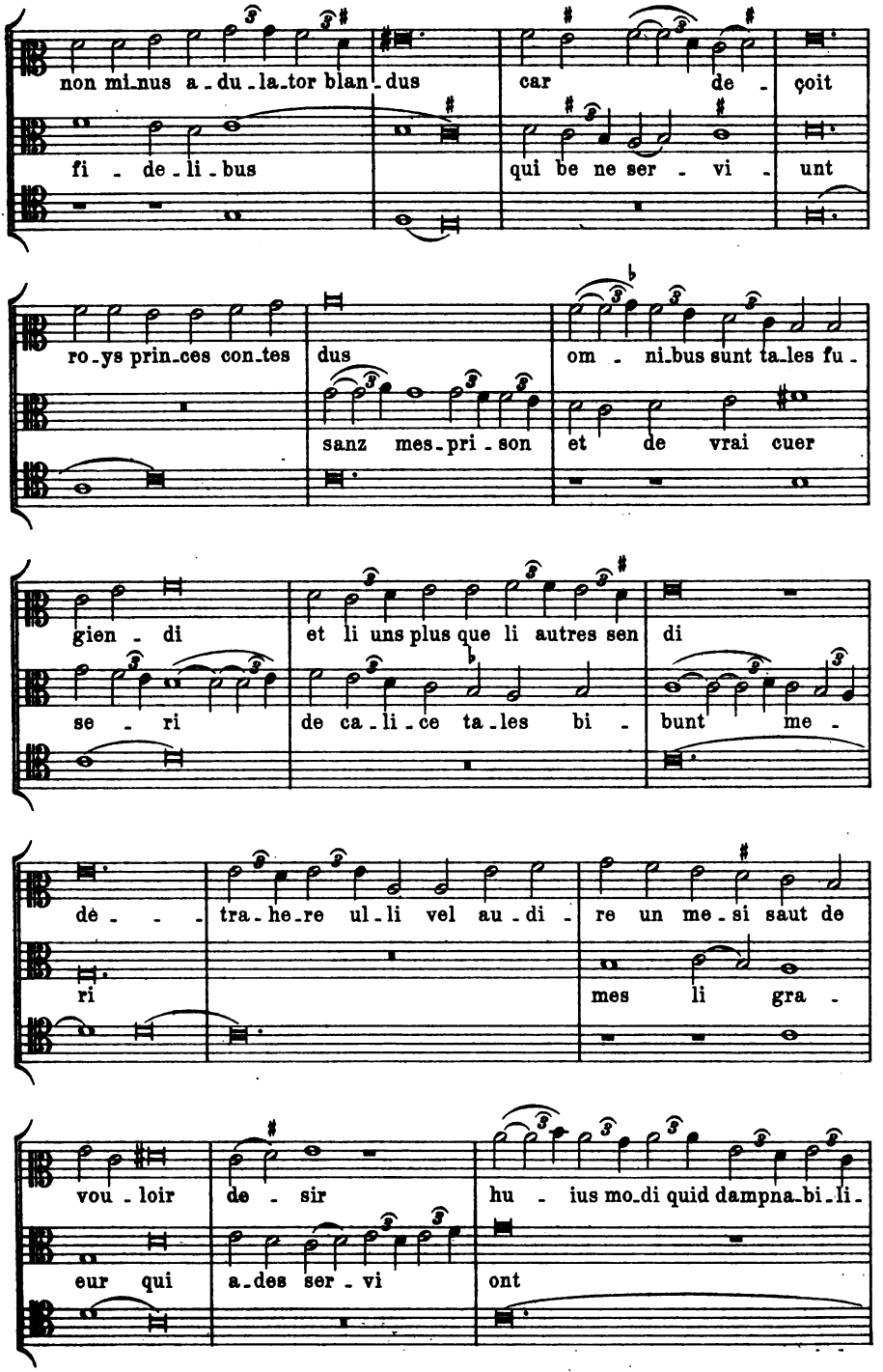
Nr. 6.

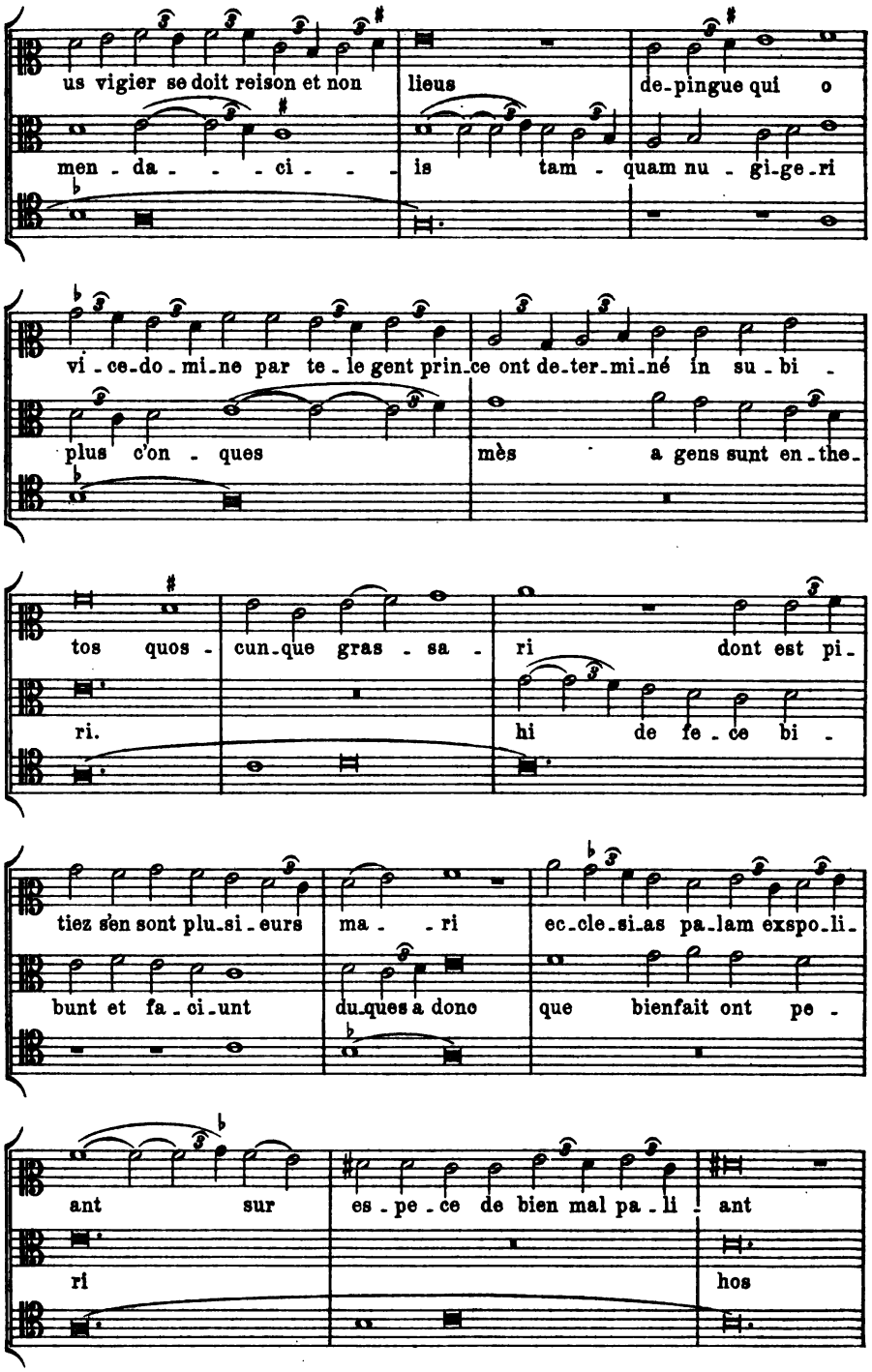
Aus dem »Roman de Fauvel«. [1]

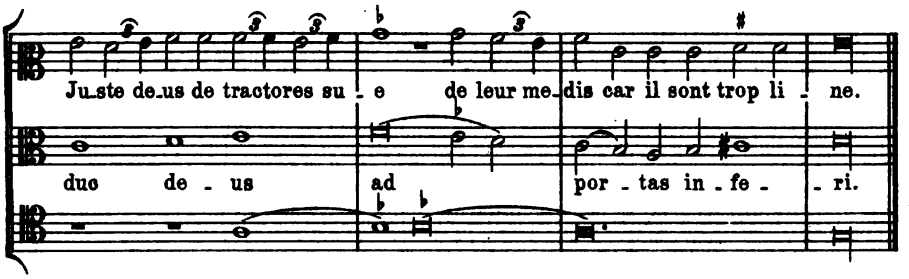
Paris, Bibl. Nat. f. fr. 146.



[1]) Die Notenwerte sind auf ein Drittel reduciert.

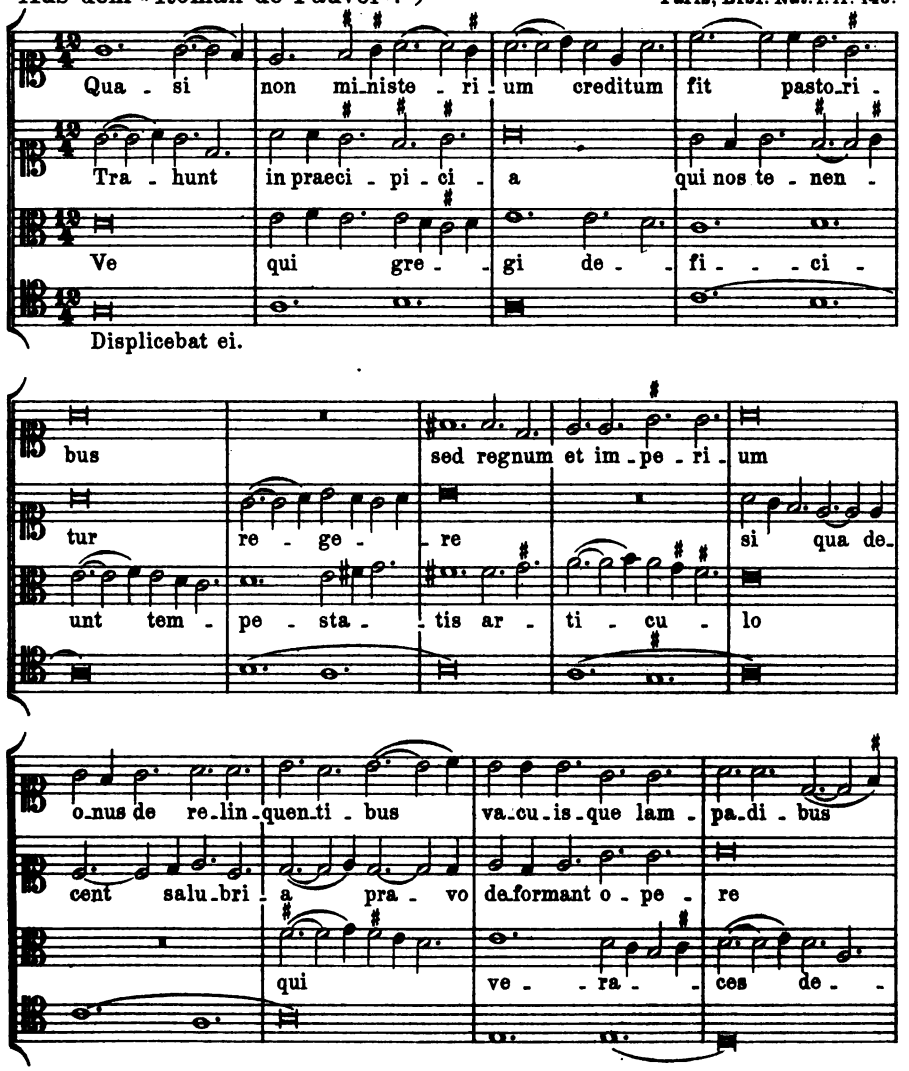

non mi_nus a_du_la_tor blan_dus car de_çoit
fi_de_li_bus qui be ne ser_vi_unt
ro_ys prin_ces con_tes dus om_ni_bus sunt ta_les fu_
sanz mes_pri_son et de vrai cuer
gien_di et li uns plus que li autres sen di
se_ri de ca_li_ce ta_les bi_bunt me_
dè_tra_he_re ul_li vel au_di_re un me_si saut de
ri mes li gra_
vou_loir de_sir hu_ius mo_di quid dampna_bi_li_
eur qui a_des ser_vi ont


us vigier se doit reison et non lieus de-pingue qui o
men - da - - - ci - - is tam - quam nu - gi-ge-ri
vi - ce-do - mi-ne par te - le gent prin-ce ont de-ter-mi-né in su - bi -
plus c'on - ques mès a gens sunt en-the-
tos quos - cun-que gras - sa - ri dont est pi-
ri. hi de fe - ce bi -
tiez s'en sont plu-si - eurs ma - - ri ec-cle-si-as pa-lam exspo-li-
bunt et fa - ci-unt du-ques a dono que bienfait ont pe -
ant sur es - pe - ce de bien mal pa - li - ant
ri hos

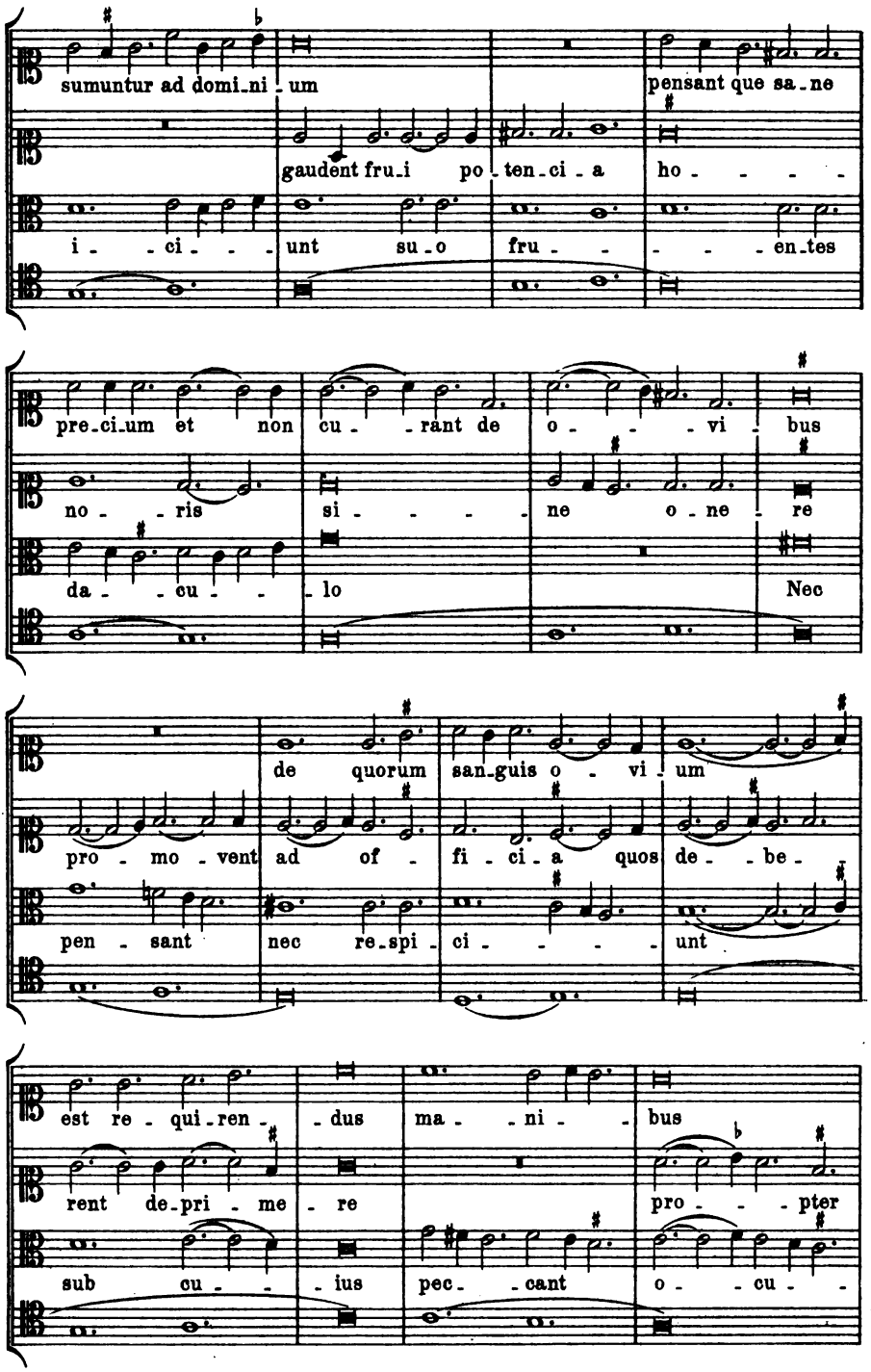


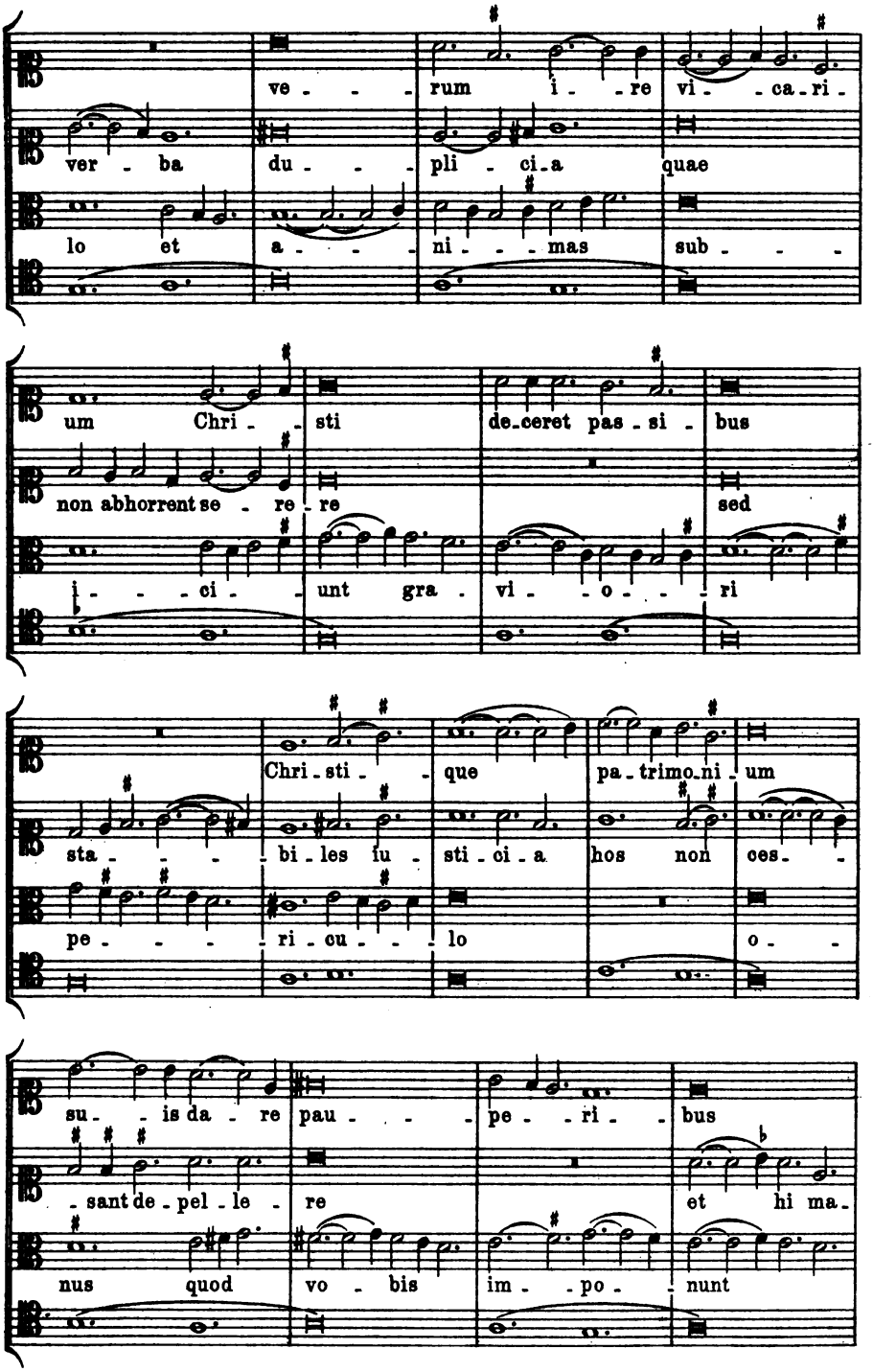
Nr. 7.

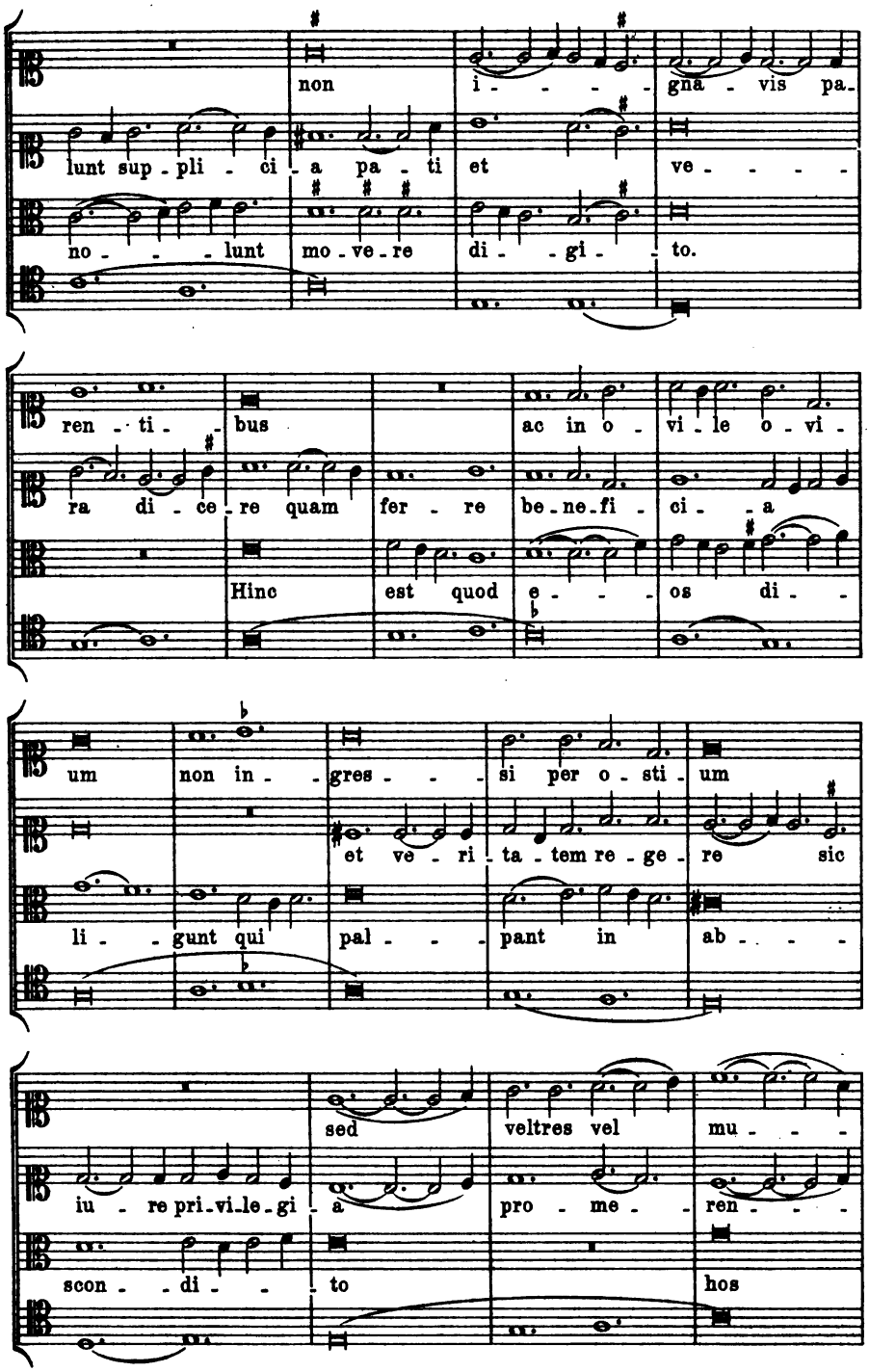
Aus dem »Roman de Fauvel«.[1] Paris, Bibl. Nat. f. fr. 146.

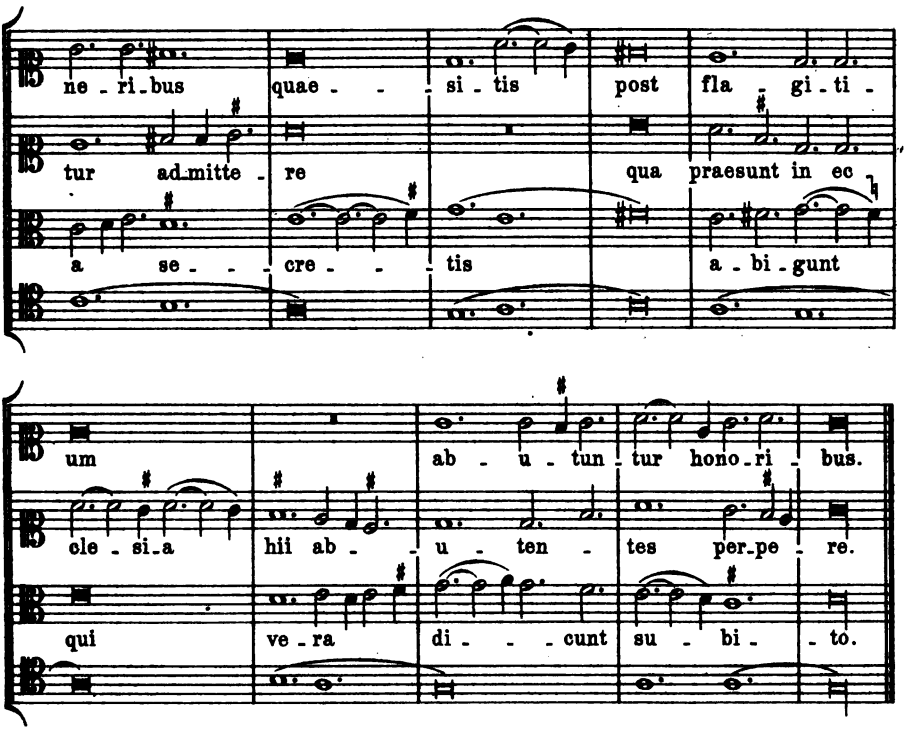


1) Die Notenwerte sind auf die Hälfte reduciert.


sumuntur ad domi_ni_um
pensant que sa_ne
gaudent fru_i po_ten_ci_a
ho_ _ _ _
i_ _ci_ _ _
unt su_o
fru_ _ _ _ _en_tes
pre_ci_um et non
cu_ _rant de
o_ _ _ _vi_ bus
no_ _ris
si_ _ _ _ _
ne o_ne_re
da_ _cu_ _ _
_lo
Nec
de quorum
san_guis o_ _vi_um
pro_ _mo_vent
ad of_
fi_ci_a quos
de_ _be_
pen_ _sant
nec re_spi_
ci_ _ _ _ _
unt
est re_qui_ren_
_dus
ma_ _ni_ _
bus
rent de_pri_ _me_re
pro_ _ _pter
sub cu_ _
_ius
pec_ _cant
o_ _cu_ _

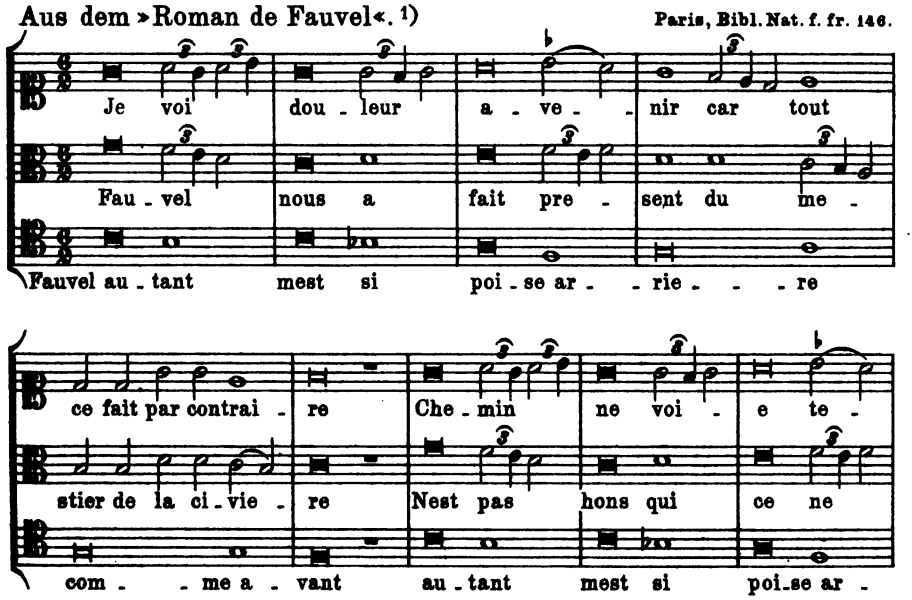

ve - - - rum i - re vi - ca - ri -
ver - ba du - - - pli - ci - a quae
lo et a - - - ni - - - mas sub - - -
um Chri - - sti de - ceret pas - si - bus
non abhorrent se - re - re sed
i - - - ci - unt gra - vi - o - - - ri
Chri - sti - - que pa - trimo - ni - um
sta - - - bi - les iu - sti - ci - a hos non ces - -
pe - - - - ri - cu - - - lo o - -
su - - is da - re pau - - - pe - ri - bus
- sant de - pel - le - re et hi ma -
nus quod vo - bis im - po - nunt


non i - - - - gna - vis pa-
lunt sup - pli - ci - a pa - ti et ve - - - -
no - - - lunt mo - ve - re di - - gi - - to.
ren - ti - bus ac in o - vi - le o - vi -
ra di - ce - re quam fer - re be - ne - fi - ci - a
Hinc est quod e - - - os di - -
um non in - - gres - - - si per o - sti - um
et ve - ri - ta - tem re - ge - re sic
li - - gunt qui pal - - - pant in ab - - - -
sed veltres vel mu - - - -
iu - re pri - vi - le - gi - a pro - me - - ren - - - -
scon - - di - - - to hos

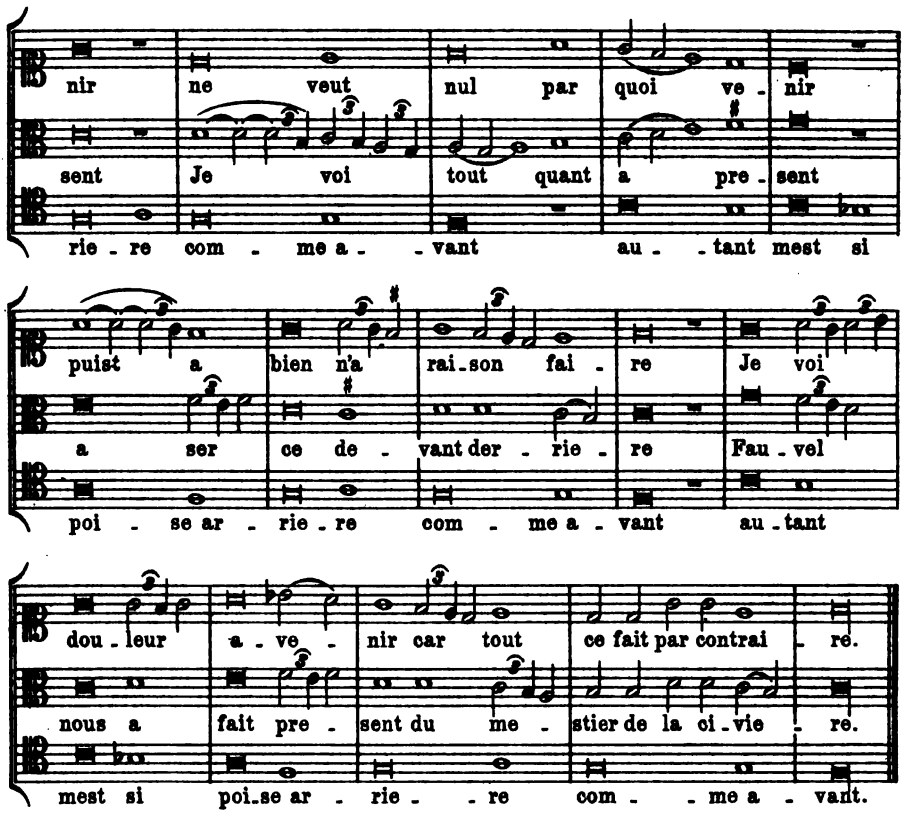


Nr. 8.

Aus dem »Roman de Fauvel«. [1]) Paris, Bibl. Nat. f. fr. 146.

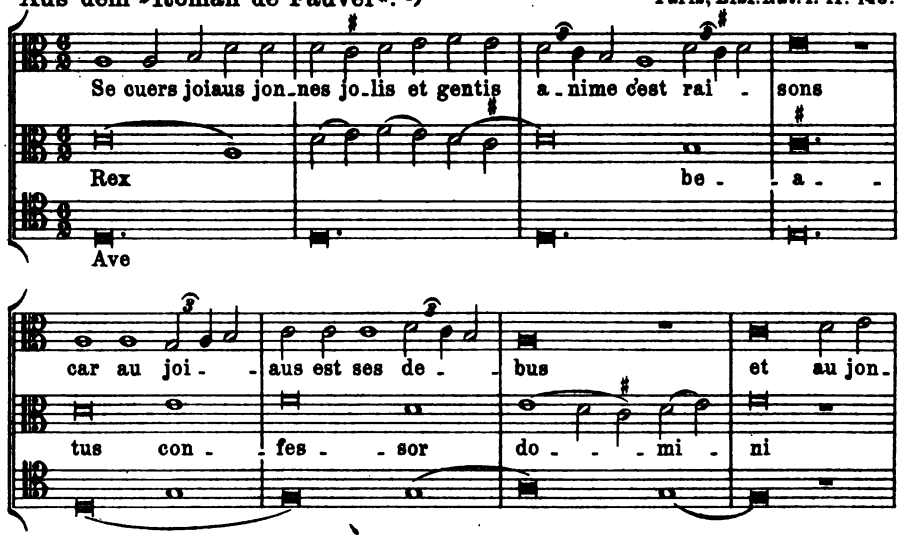


[1]) Die Notenwerte sind auf ein Drittel reduciert.

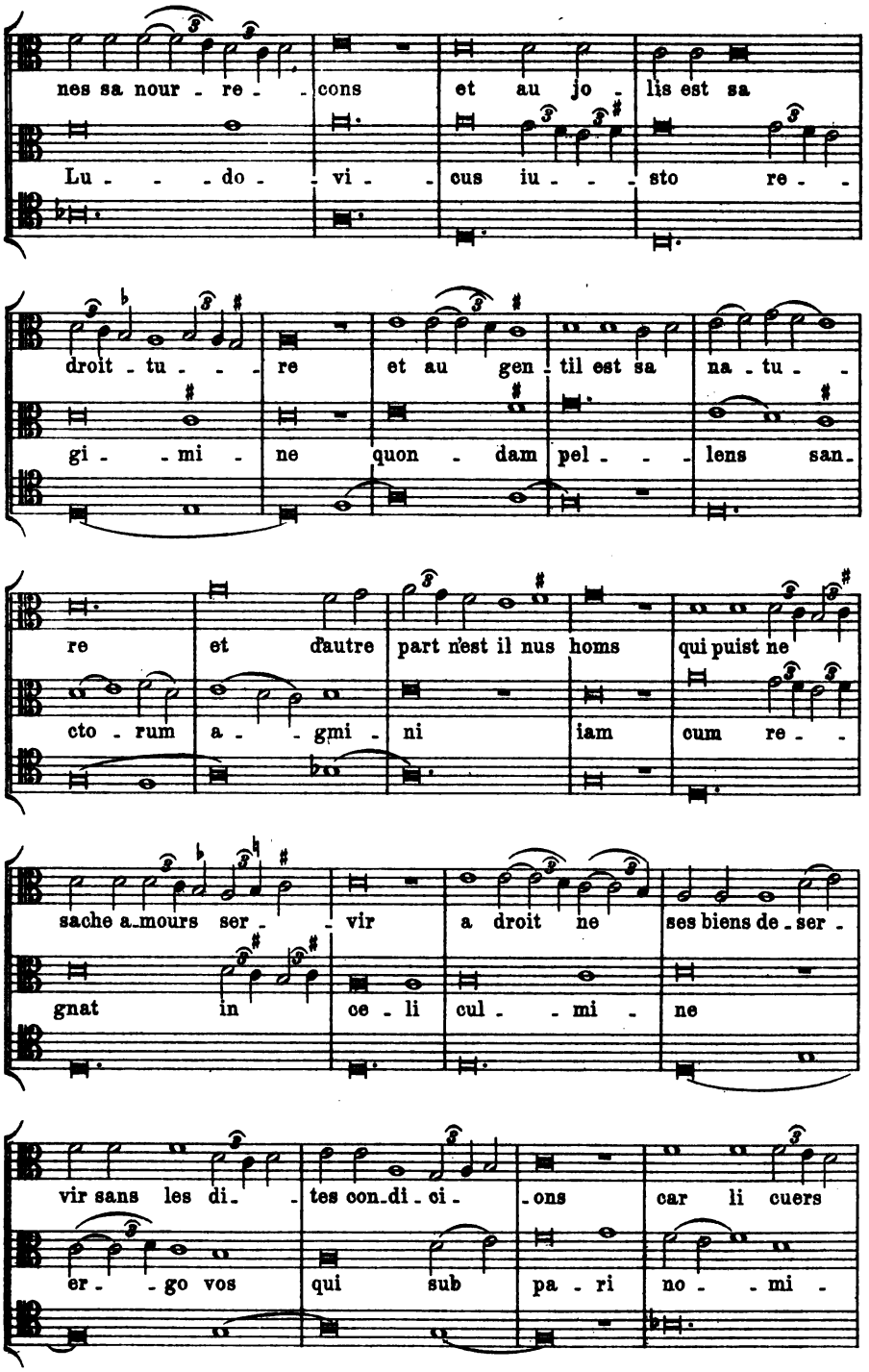


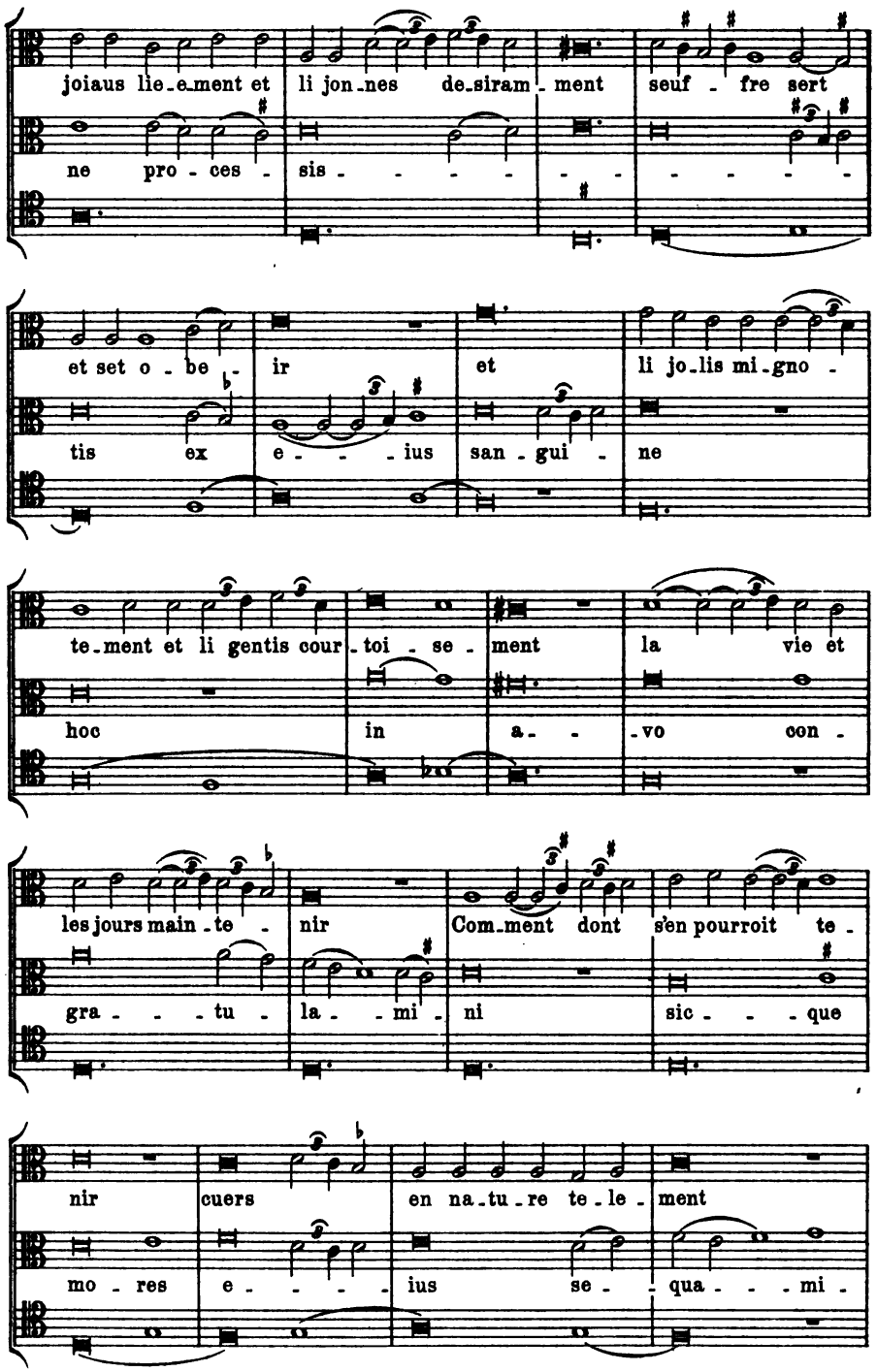
Nr. 9.

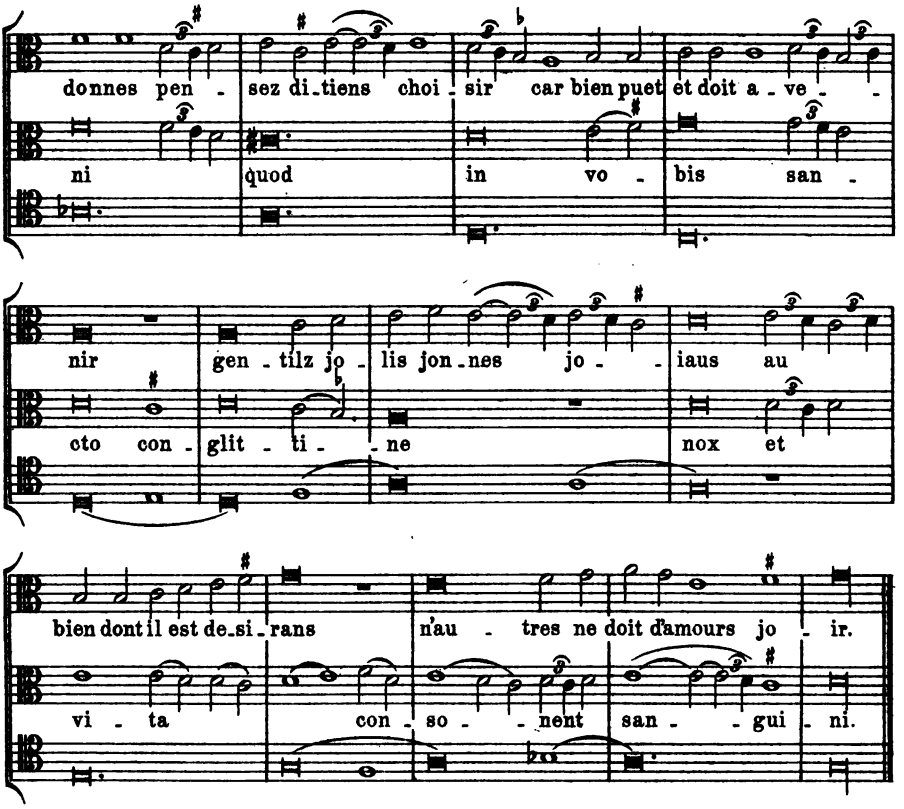
Aus dem »Roman de Fauvel«. [1] Paris, Bibl. Nat. f. fr. 146.



1) Die Noten sind auf ein Drittel reduciert.


nes sa nour - re - - cons et au jo - lis est sa
Lu - - - do - - vi - - cus iu - - - sto re - -
droit - tu - - - re et au gen - til est sa na - tu - -
gi - - mi - ne quon - dam pel - - - lens san -
re et dautre part nest il nus homs qui puist ne
cto - rum a - - gmi - ni iam cum re - -
sache a-mours ser - - vir a droit ne ses biens de - ser -
gnat in ce - li cul - - mi - ne
vir sans les di- - tes con-di - ci - - ons car li cuers
er - - go vos qui sub pa - ri no - - mi -

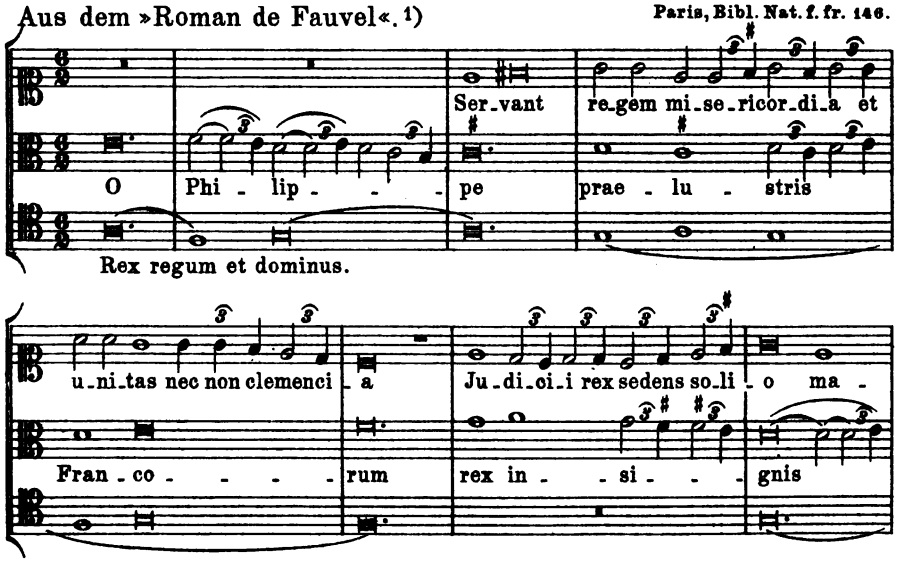

joiaus lie-e-ment et li jon-nes de-siram-ment seuf - fre sert
ne pro - ces - sis - - - - - - - - - - - -
et set o - be - ir et li jo-lis mi-gno -
tis ex e - - - ius san - gui - ne
te-ment et li gentis cour-toi - se - ment la vie et
hoc in a - - vo con -
les jours main-te - nir Com-ment dont s'en pourroit te -
gra - - - tu - la - - mi - ni sic - - - que
nir cuers en na-tu-re te-le - ment
mo - res e - - - - ius se - qua - - - mi -



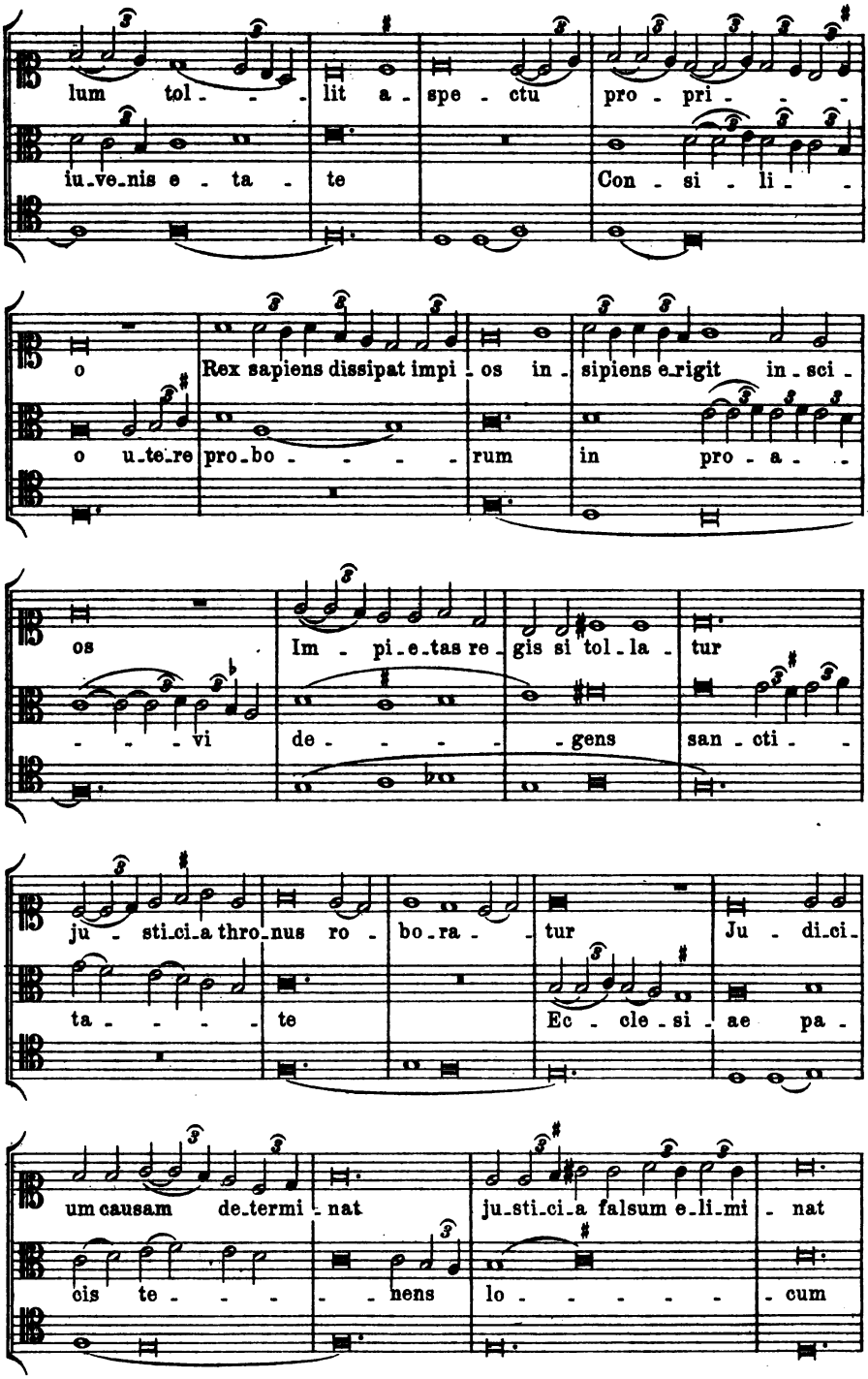
Nr. 10.

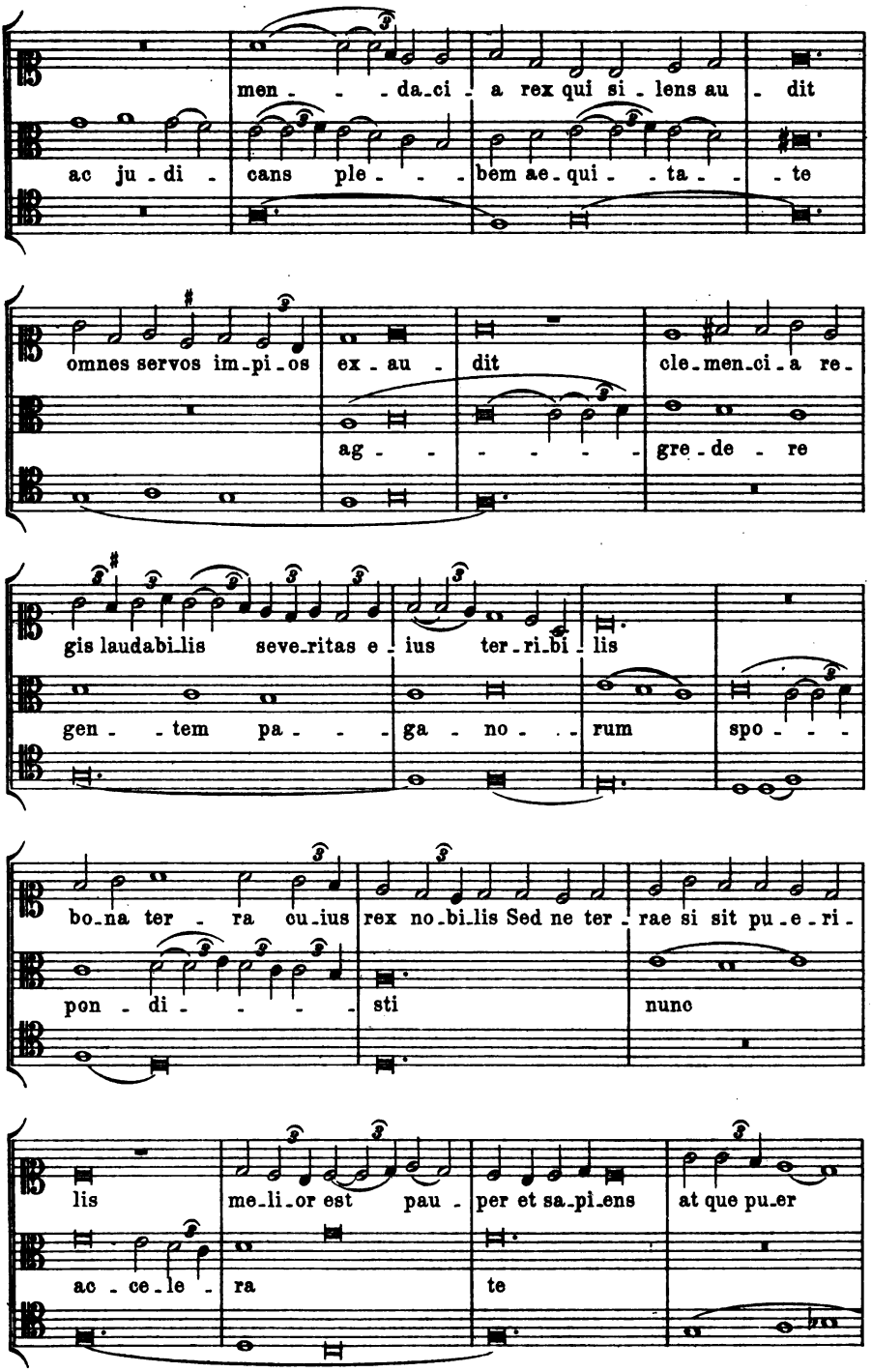
Aus dem »Roman de Fauvel«.[1]

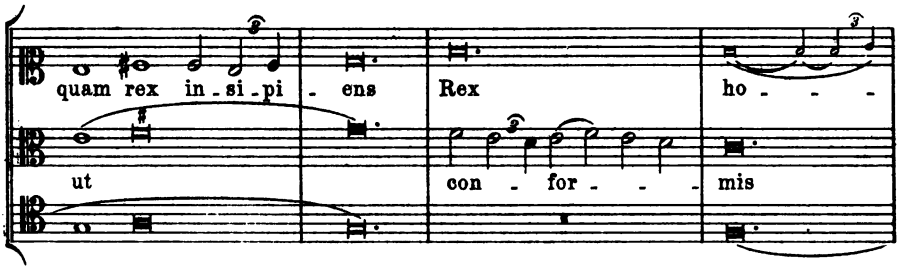
Paris, Bibl. Nat. f. fr. 146.

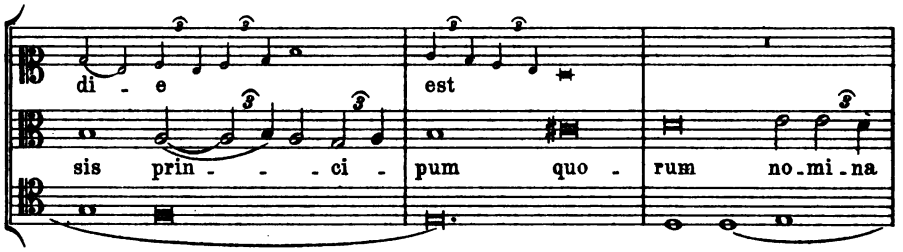


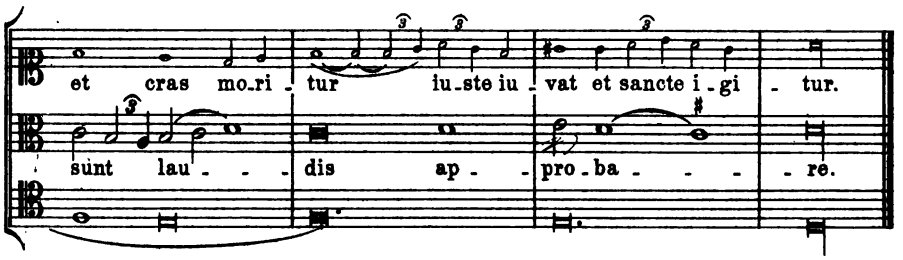
[1]) Die Notenwerte sind auf ein Drittel reduciert.


lum tol - - - lit a - spe - ctu pro - pri - - -
iu-ve-nis e - ta - te Con - si - li - -
o Rex sapiens dissipat impi - os in - sipiens e-rigit in-sci -
o u-te-re pro-bo - - - - rum in pro - a - -
os Im - pi-e-tas re - gis si tol-la - tur
- - - - vi de - - - - - gens san - cti - -
ju - sti-ci-a thro-nus ro - bo-ra - - tur Ju - di-ci-
ta - - - - - te Ec - cle - si - ae pa -
um causam de-termi - nat ju-sti-ci-a falsum e-li-mi - nat
cis te - - - - - nens lo - - - - - - cum


men - - - da-ci - a rex qui si - lens au - dit
ac ju - di - cans ple - - - bem ae-qui - - ta - - - te
omnes servos im-pi-os ex - au - dit cle-men-ci-a re-
ag - - - - - - gre-de - re
gis laudabi-lis seve-ritas e - ius ter-ri-bi - lis
gen - - tem pa - - - ga - no - - rum spo - - -
bo-na ter - ra cu-ius rex no-bi-lis Sed ne ter - rae si sit pu-e-ri-
pon - di - - - - - sti nunc
lis me-li-or est pau - per et sa-pi-ens at que pu-er
ac - ce-le - ra te



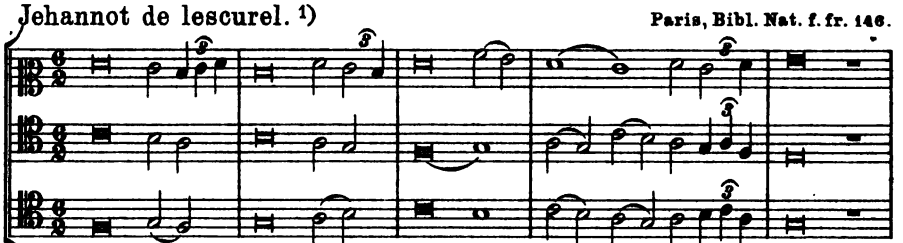


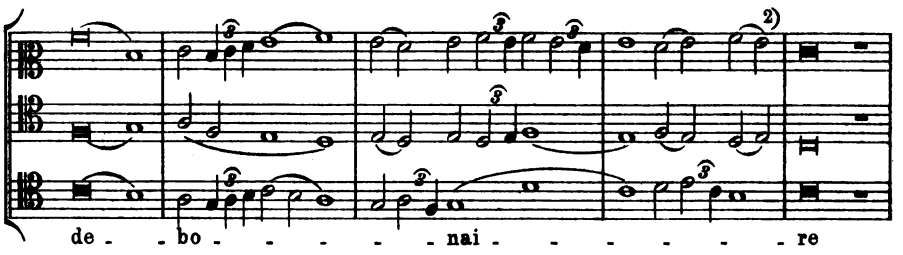


Nr. 11.

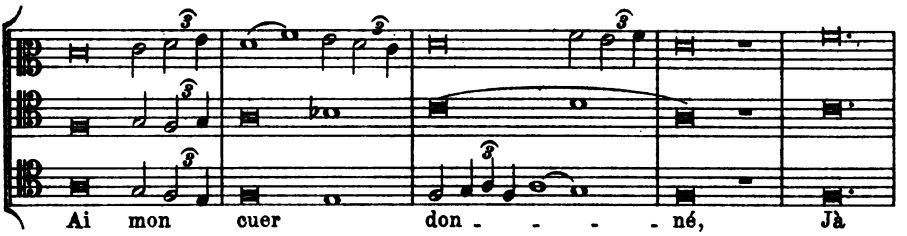
Jehannot de lescurel. [1]

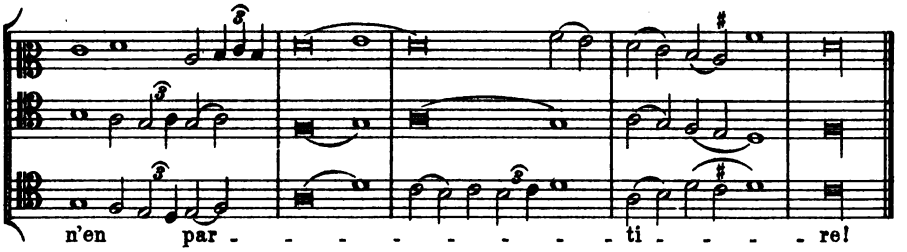
Paris, Bibl. Nat. f. fr. 146.





1) Die Notenwerte sind auf ein Drittel reduciert.
2) Im Ms.: *f.*

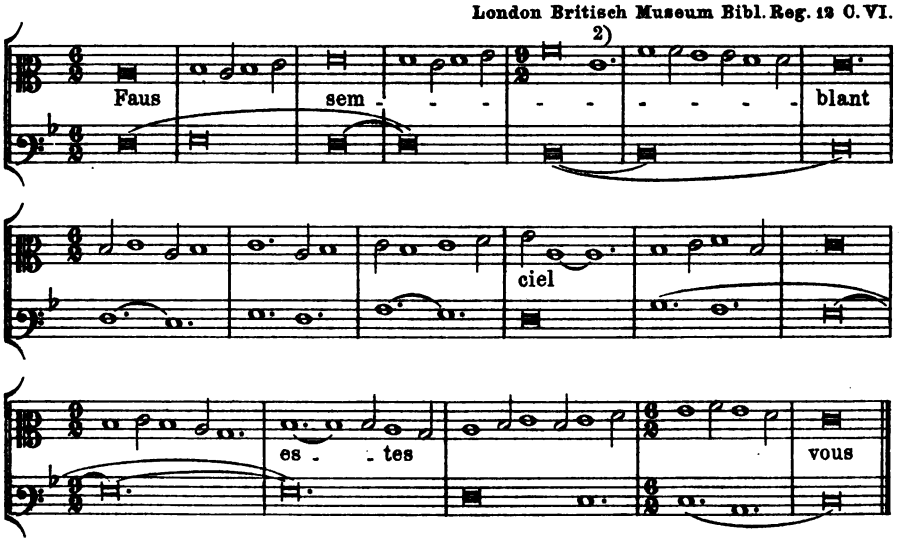




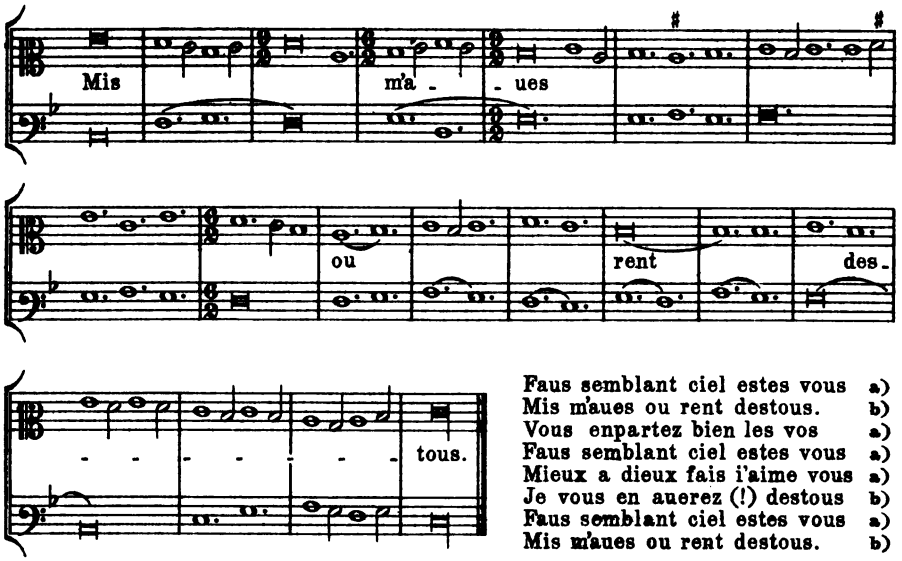
A vous, douce debonaire, [1] a)
Ai mon cuer donné, } b)
Ja n'en partiré.
Vo vair euil m'i font atraire a)
A vous, dame debonaire: a)
Ne ja ne m'en quier retraire, a)
Ains vous serviré, } b)
Tant com[me] vivré,
A vous, dame debonaire, a)
Ai mon cuer donné; } b)
Ja n'en partiré.

Nr. 12.

London Britisch Museum Bibl. Reg. 12 C. VI.



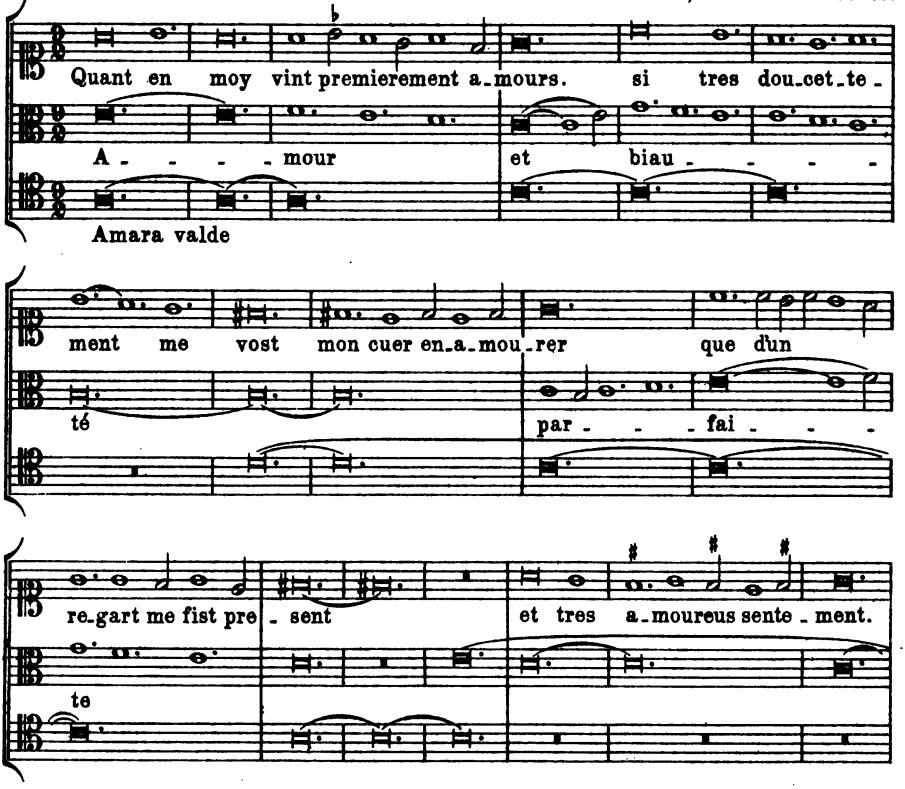
1) Vorliegt die Musik des Refrains (a + b), welche auch für die übrigen Verszeilen maßgebend ist. Ihre Anwendung mögen die neben gesetzten kleinen Buchstaben erklären.
2) Hier wird *d*, vielleicht auch *f* zu conjicieren sein.

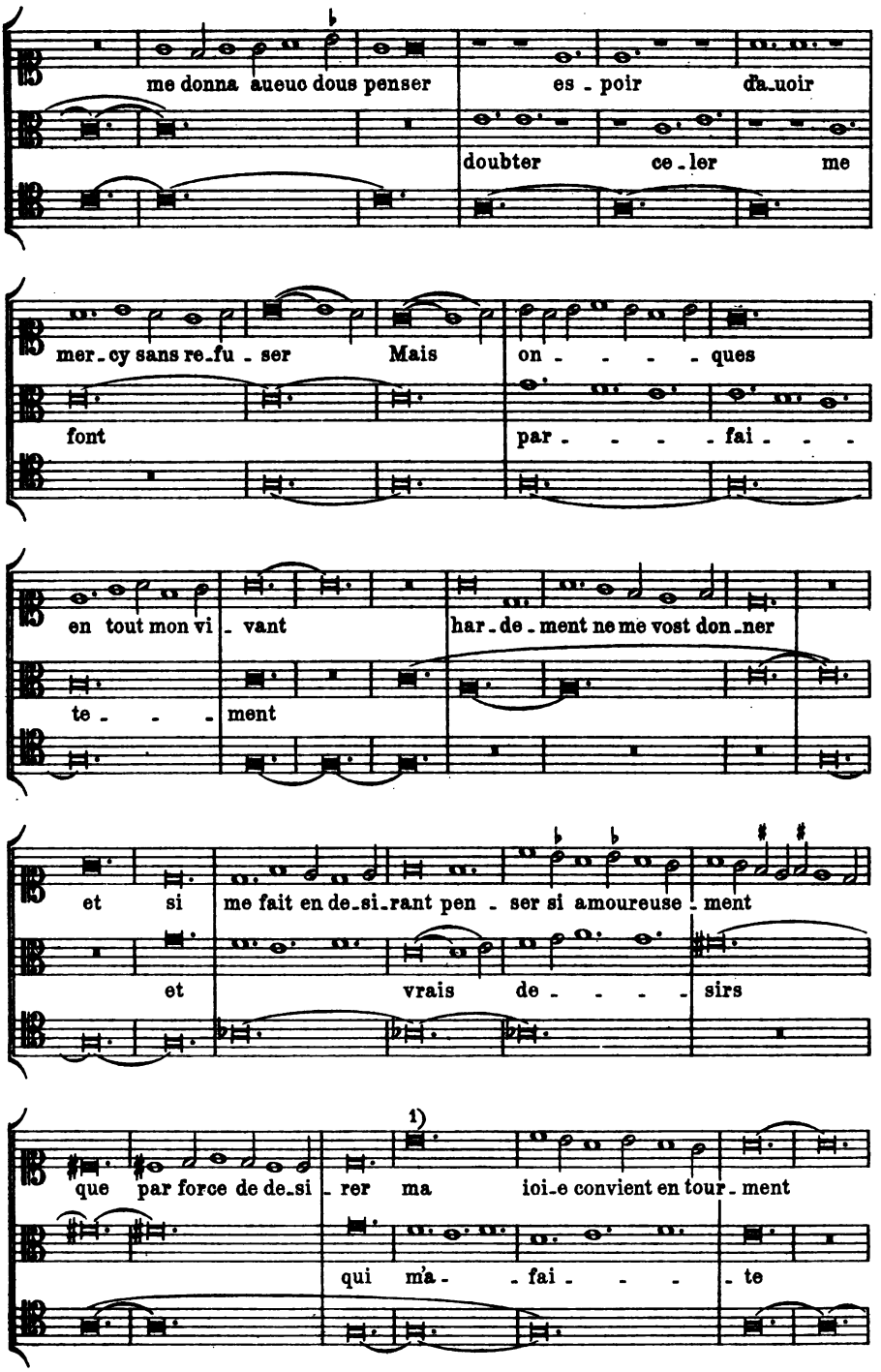


Faus semblant ciel estes vous a)
Mis m'aues ou rent destous. b)
Vous enpartez bien les vos a)
Faus semblant ciel estes vous a)
Mieux a dieux fais i'aime vous a)
Je vous en auerez (!) destous b)
Faus semblant ciel estes vous a)
Mis m'aues ou rent destous. b)

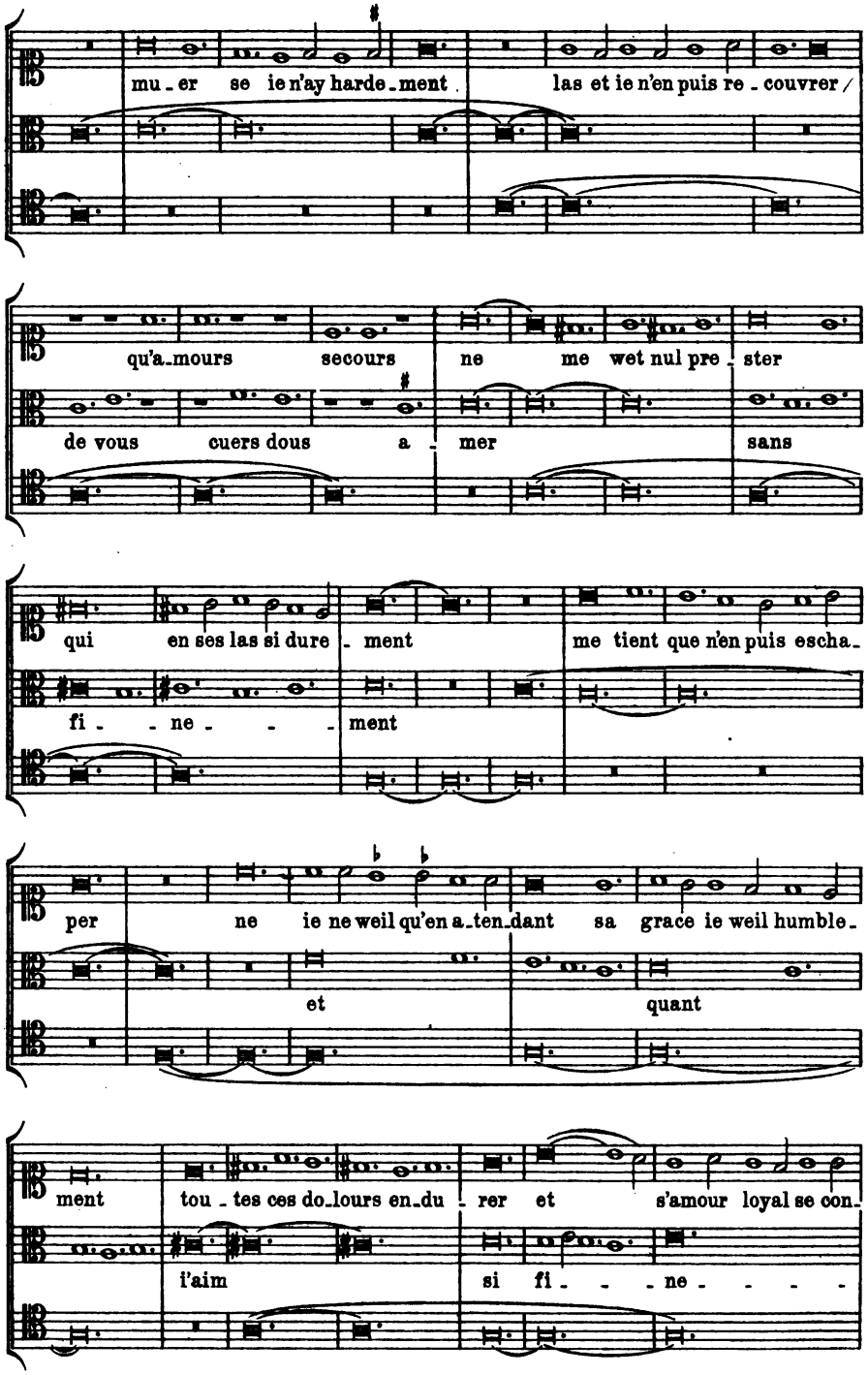
Nr. 18.

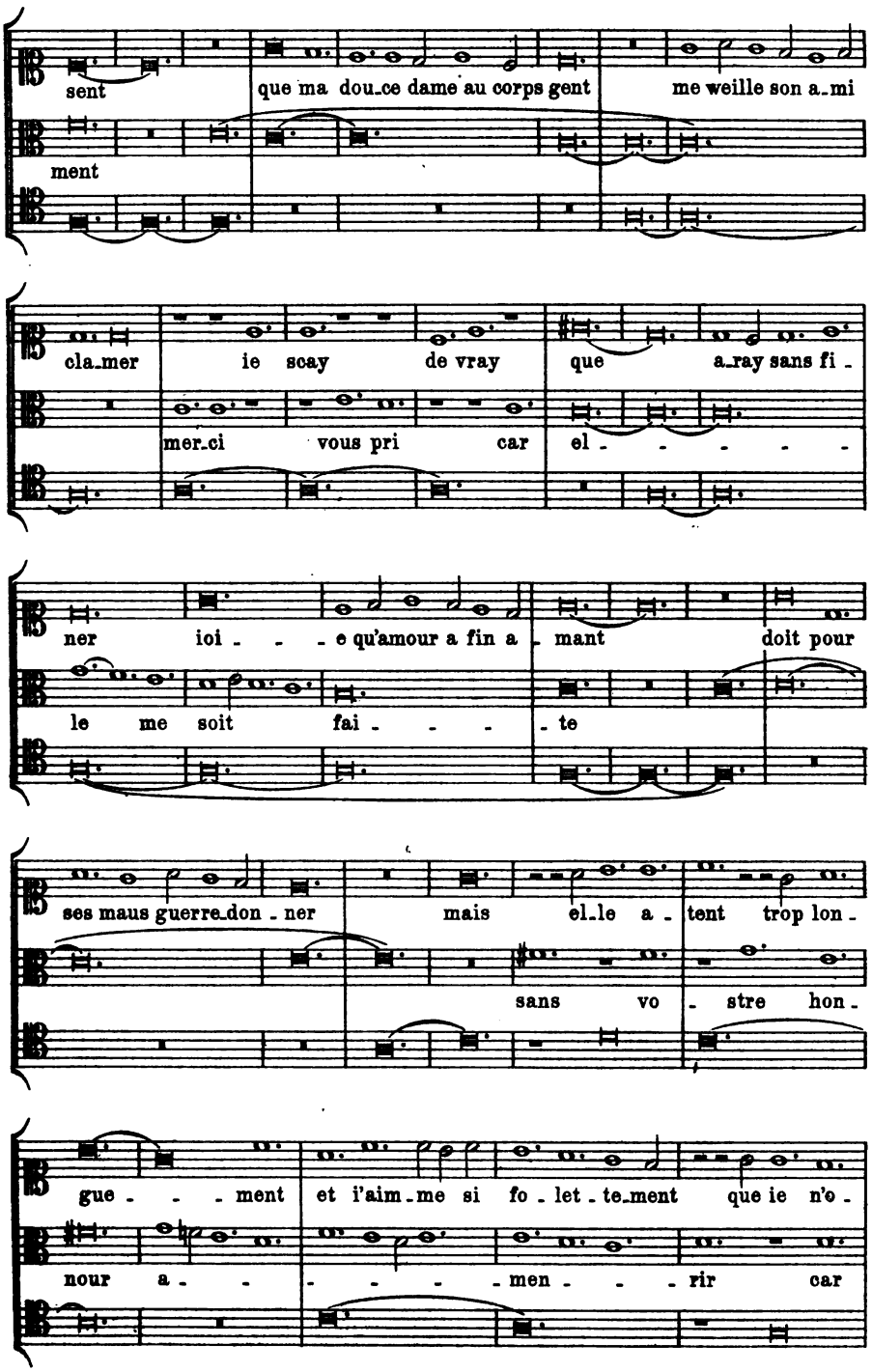
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.

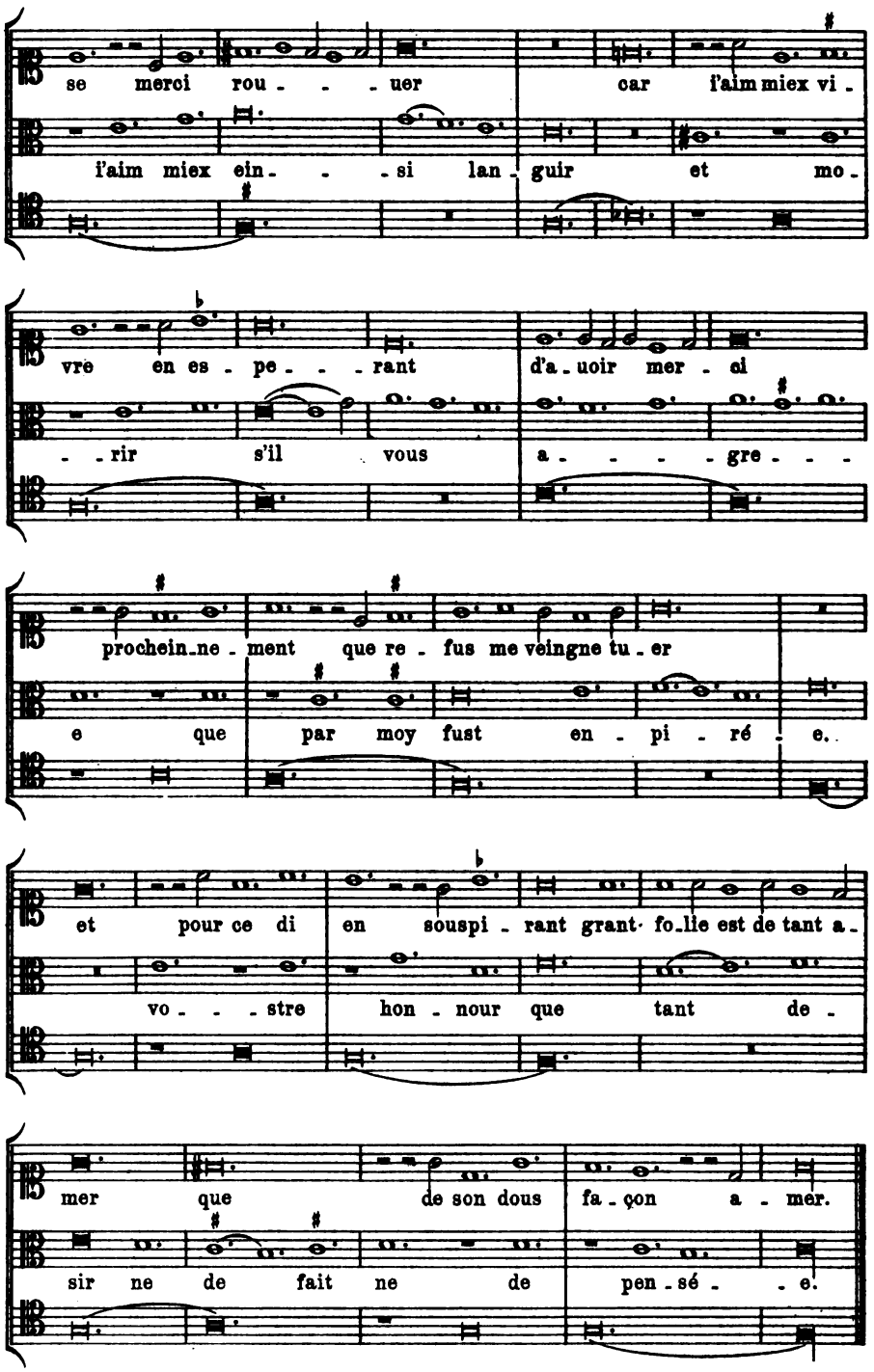




1) Im Ms. durch Vorsetzung eines Kreuzes besonders als *h* festgelegt.

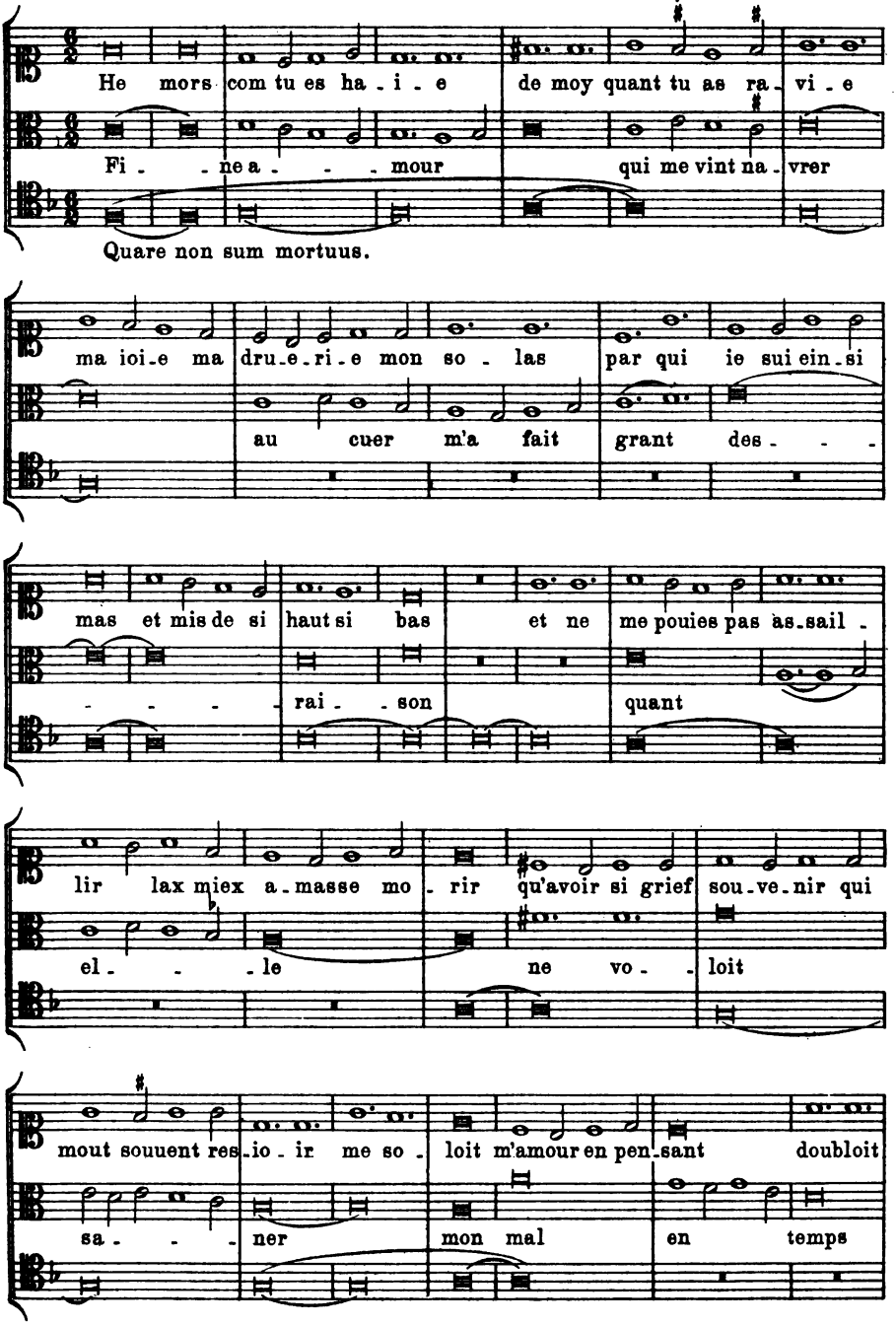

mu-er se ie n'ay harde-ment las et ie n'en puis re-couvrer /
qu'a-mours secours ne me wet nul pre-ster
de vous cuers dous a-mer sans
qui en ses las si dure-ment me tient que n'en puis escha-
fi--ne---ment
per ne ie ne weil qu'en a-ten-dant sa grace ie weil humble-
et quant
ment tou-tes ces do-lours en-du-rer et s'amour loyal se con-
i'aim si fi---ne----

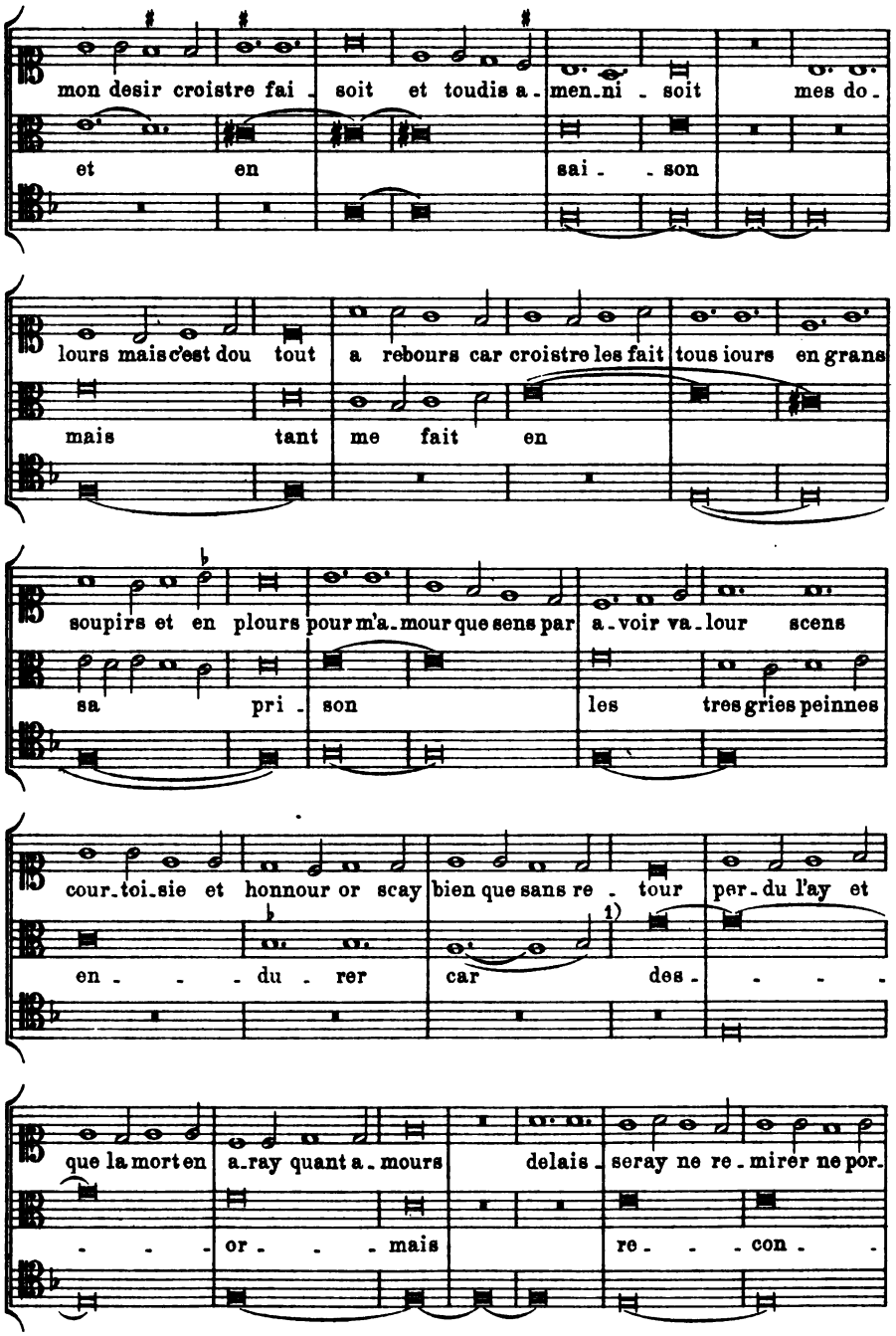

sent
que ma dou_ce dame au corps gent
me weille son a_mi
ment
cla_mer
ie scay
de vray
que
a_ray sans fi -
mer_ci
vous pri
car
el - - - - -
ner
ioi - - - e qu'amour a fin a - mant
doit pour
le me soit
fai - - - - te
ses maus guerre_don - ner
mais
el_le a - tent trop lon -
sans
vo - stre hon -
gue - - - ment
et i'aim_me si
fo - let - te_ment
que ie n'o -
nour a - - - - - - men - - - rir
car


se merci rou - - - uer car l'aim miex vi -
l'aim miex ein - - - si lan - guir et mo -
vre en es - pe - - - rant d'a - uoir mer - ci
- - rir s'il vous a - - - - gre - - -
prochein - ne - ment que re - fus me veingne tu - er
e que par moy fust en - pi - ré - e.
et pour ce di en souspi - rant grant fo - lie est de tant a -
vo - - - stre hon - nour que tant de -
mer que de son dous fa - çon a - mer.
sir ne de fait ne de pen - sé - - e.

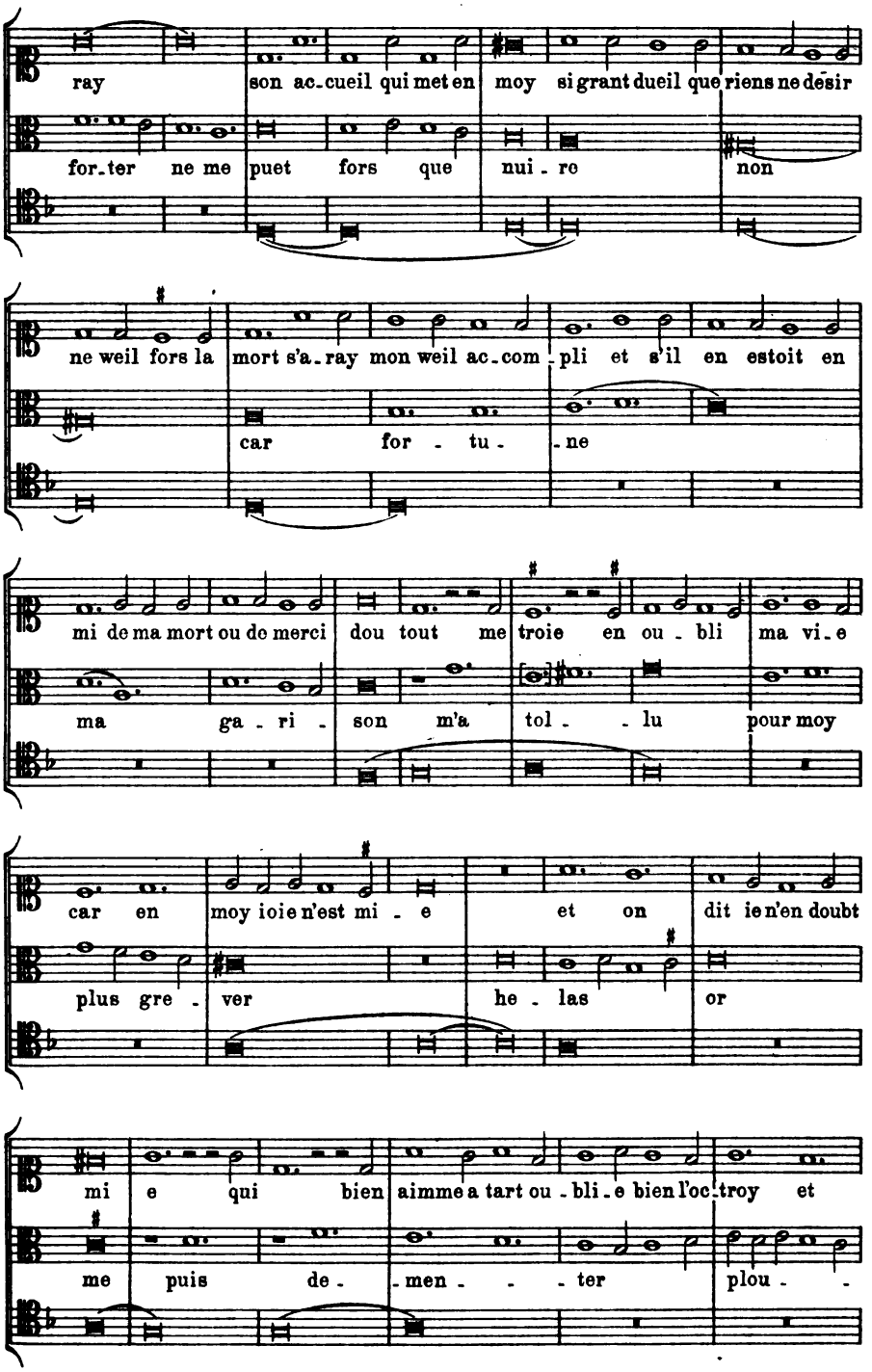
Nr. 14.

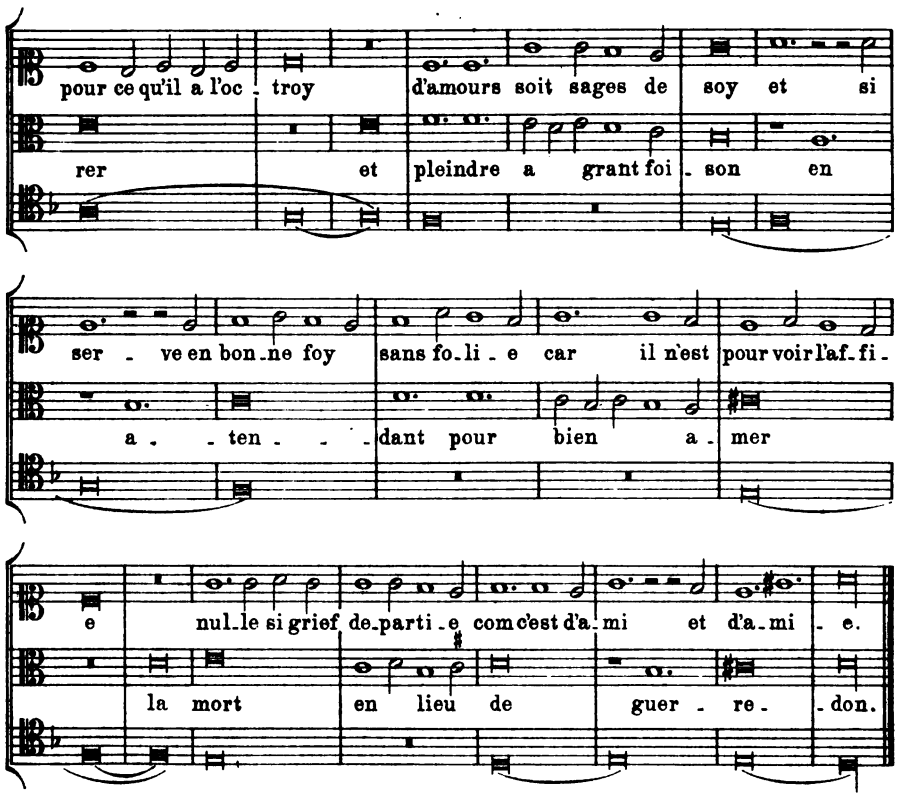
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.





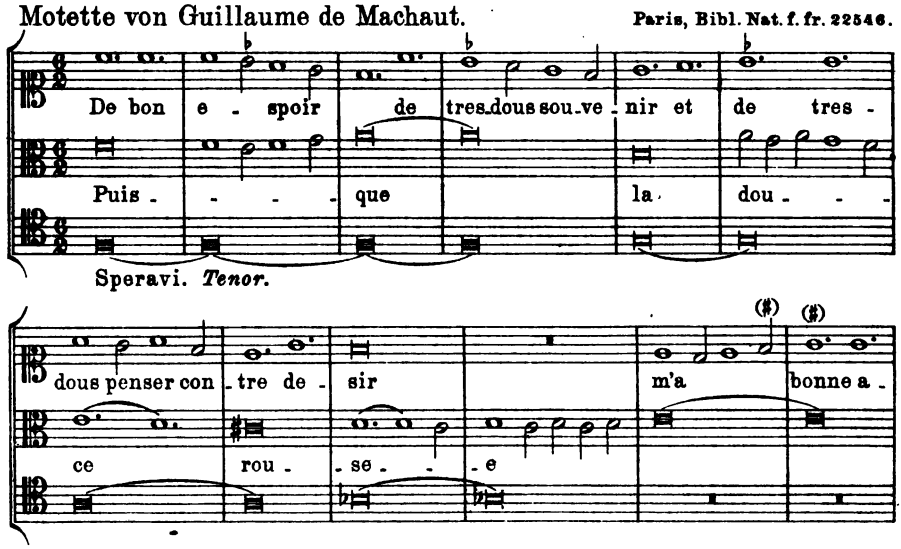
1) Ich bilde hier die Plica zur höheren Septime nach Analogie der Plica zur höheren Quinte, wie sie der Kodex Neapel, Bibl. Naz. VIII D 12 beschreibt. (vgl. Franz Kuhlo, Über melodische Verzierungen in der Tonkunst [Charlottenburg 1896] S. 20.)

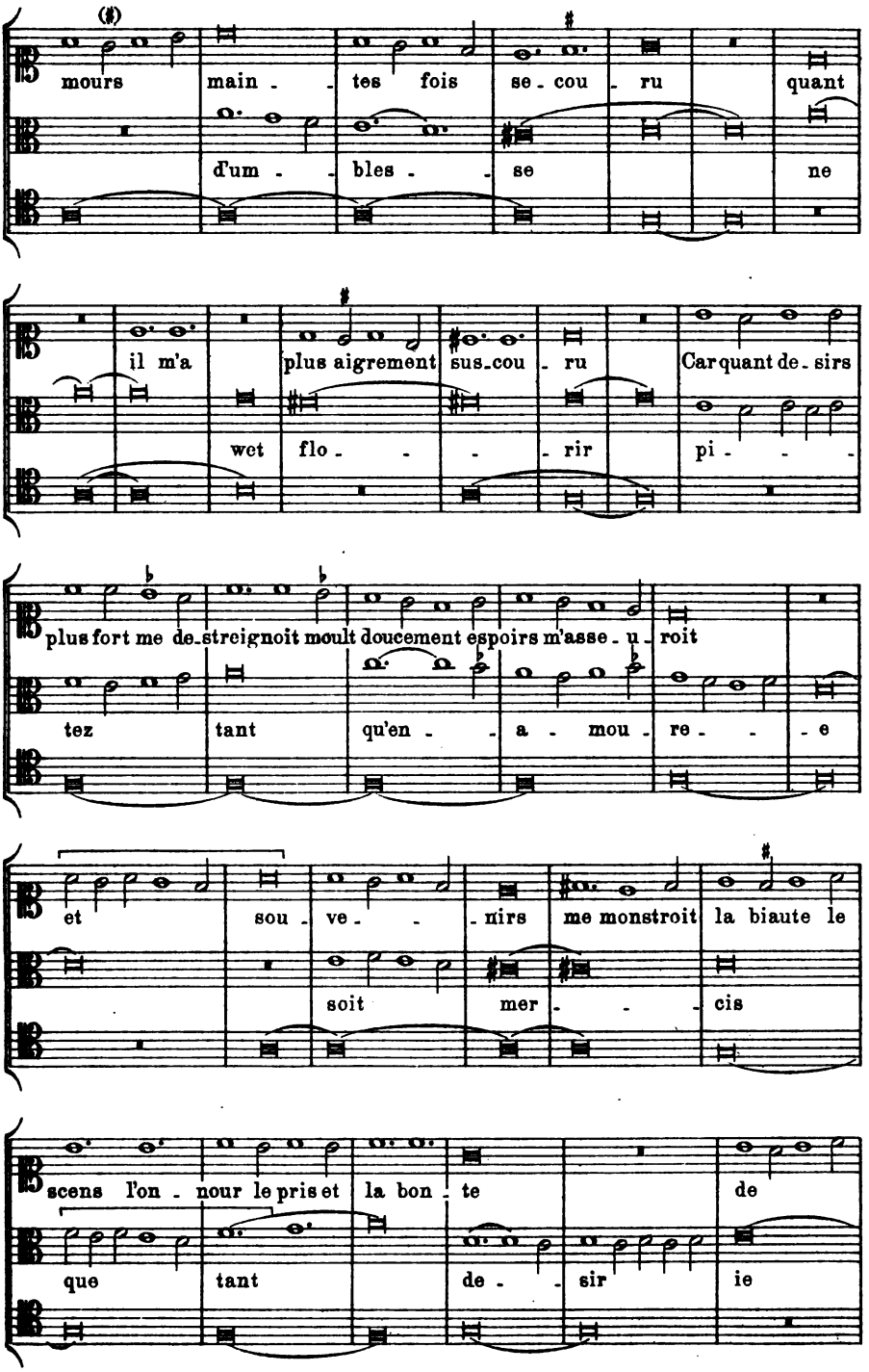

ray son ac-cueil qui met en moy si grant dueil que riens ne désir
for-ter ne me puet fors que nui-re non
ne weil fors la mort s'a-ray mon weil ac-com-pli et s'il en estoit en
car for-tu-ne
mi de ma mort ou de merci dou tout me troie en ou-bli ma vi-e
ma ga-ri-son m'a tol--lu pour moy
car en moy ioie n'est mi-e et on dit ie n'en doubt
plus gre-ver he-las or
mi e qui bien aimme a tart ou-bli-e bien l'oc-troy et
me puis de--men---ter plou--

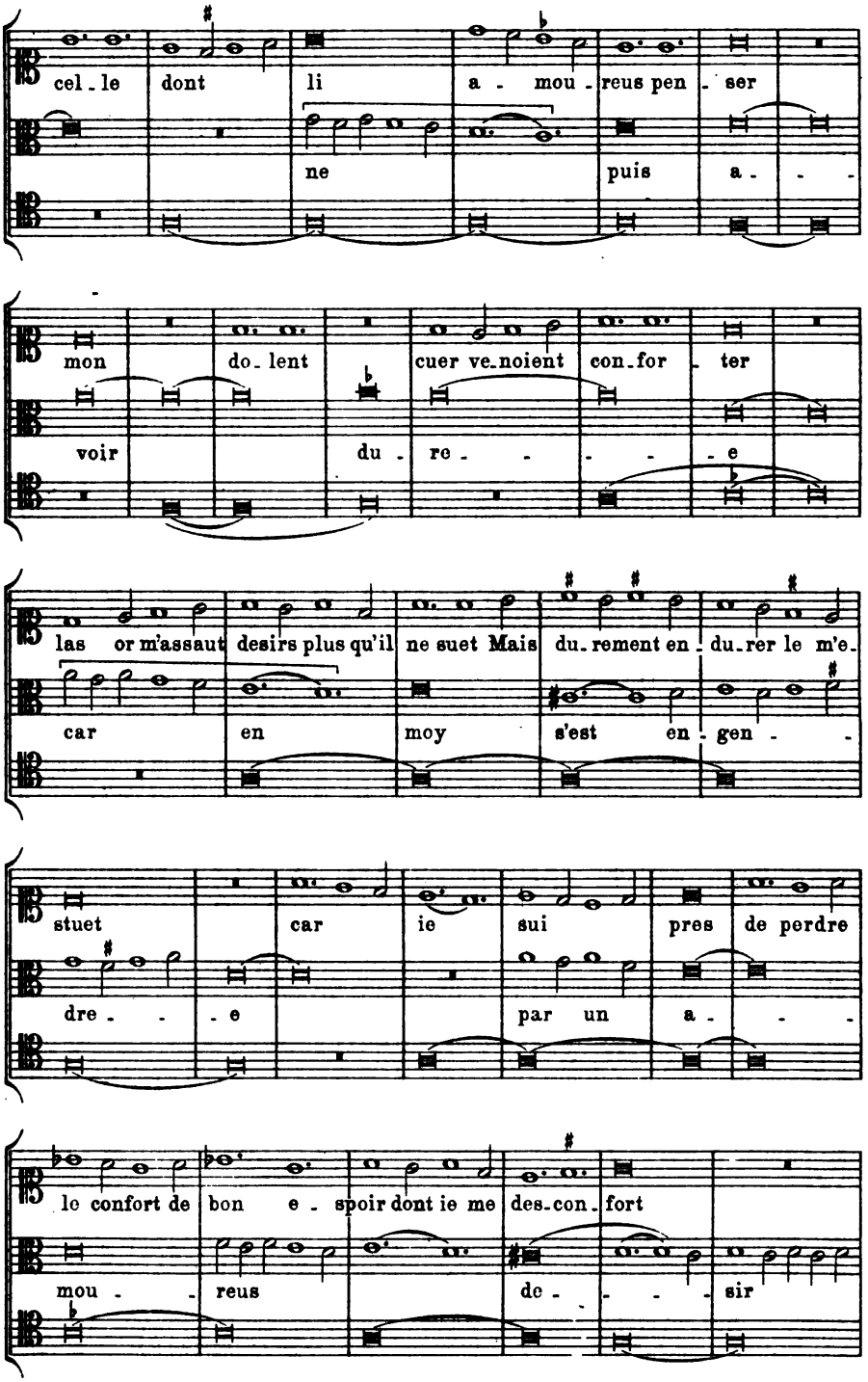


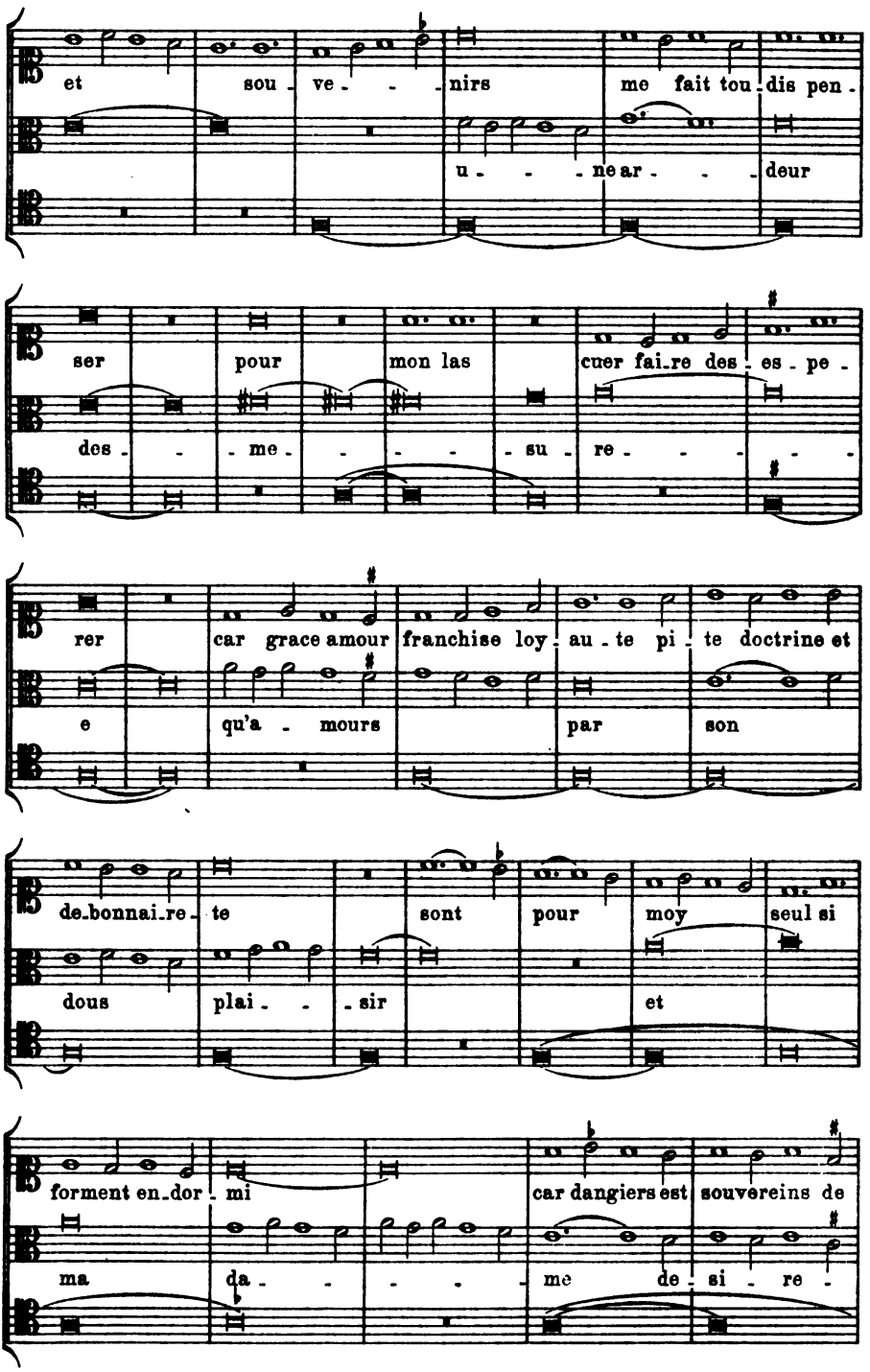
Nr. 15.

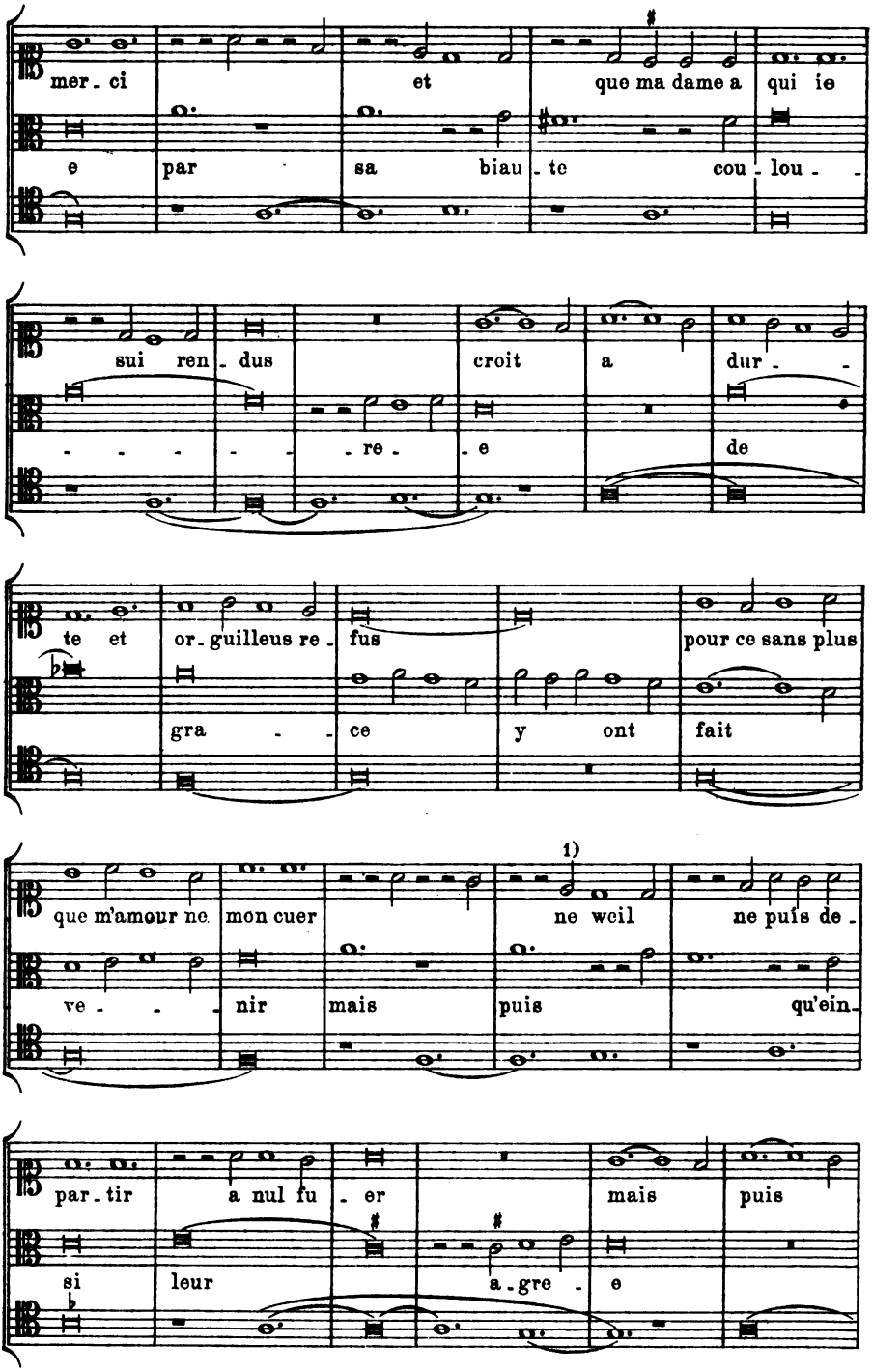
Motette von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



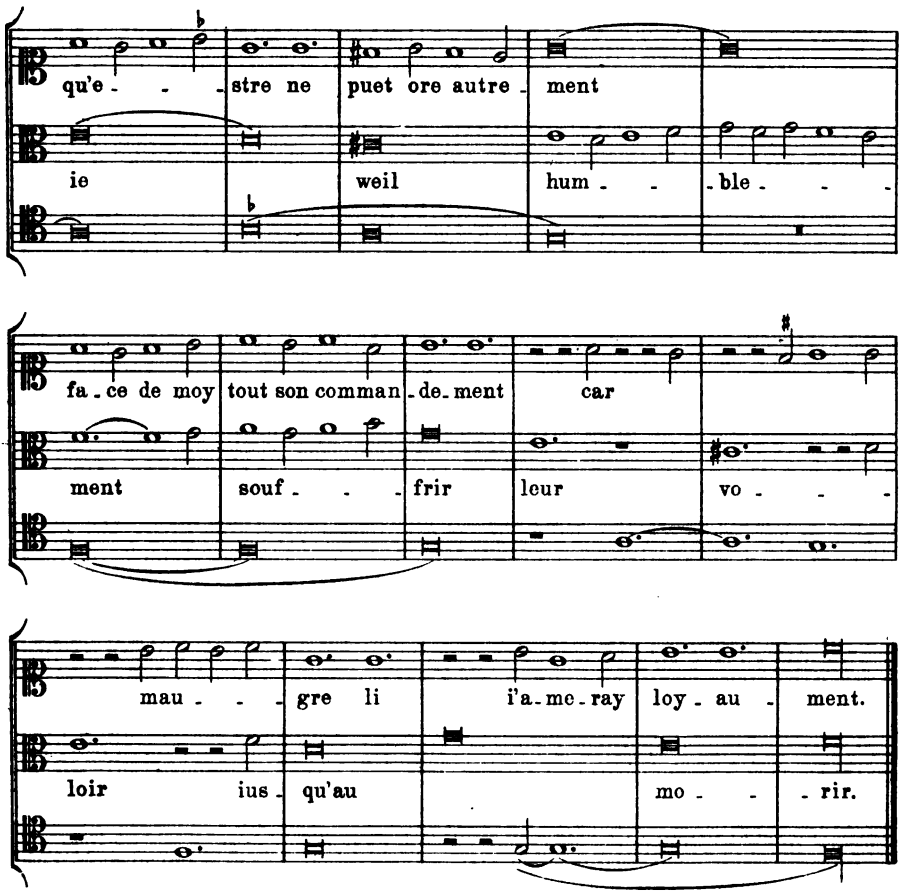

mours main - tes fois se - cou - ru quant
d'um - bles - se ne
il m'a plus aigrement sus-cou - ru Car quant de - sirs
wet flo - - - rir pi - -
plus fort me de-streignoit moult doucement espoirs m'asse - u - roit
tez tant qu'en - a - mou - re - - e
et sou - ve - - nirs me monstroit la biaute le
soit mer - - - cis
scens l'on - nour le pris et la bon - te de
que tant de - - sir ie


cel - le dont li a - mou - reus pen - ser
ne puis a - - -
mon do - lent cuer ve - noient con - for - ter
voir du - re - - - - e
las or m'assaut desirs plus qu'il ne suet Mais du - rement en - du - rer le m'e -
car en moy s'est en - gen - -
stuet car ie sui pres de perdre
dre - - - e par un a - - -
le confort de bon e - spoir dont ie me des - con - fort
mou - - reus de - - - - sir


et sou - ve - - - nirs me fait tou - dis pen -
u - - - ne ar - - - deur
ser pour mon las cuer fai - re des - es - pe -
des - - me - - - - - su - re - - - - -
rer car grace amour franchise loy - au - te pi - te doctrine et
e qu'a - mours par son
de - bonnai - re - te sont pour moy seul si
dous plai - - - sir et
forment en - dor - mi car dangiers est souvereins de
ma da - - - - - me de - si - re -

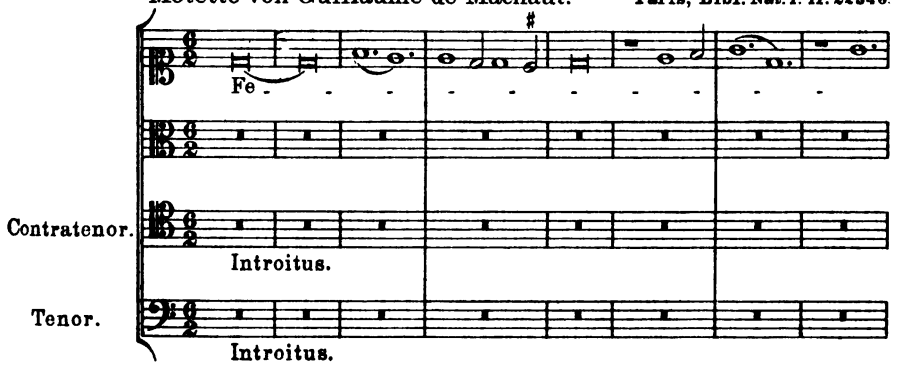


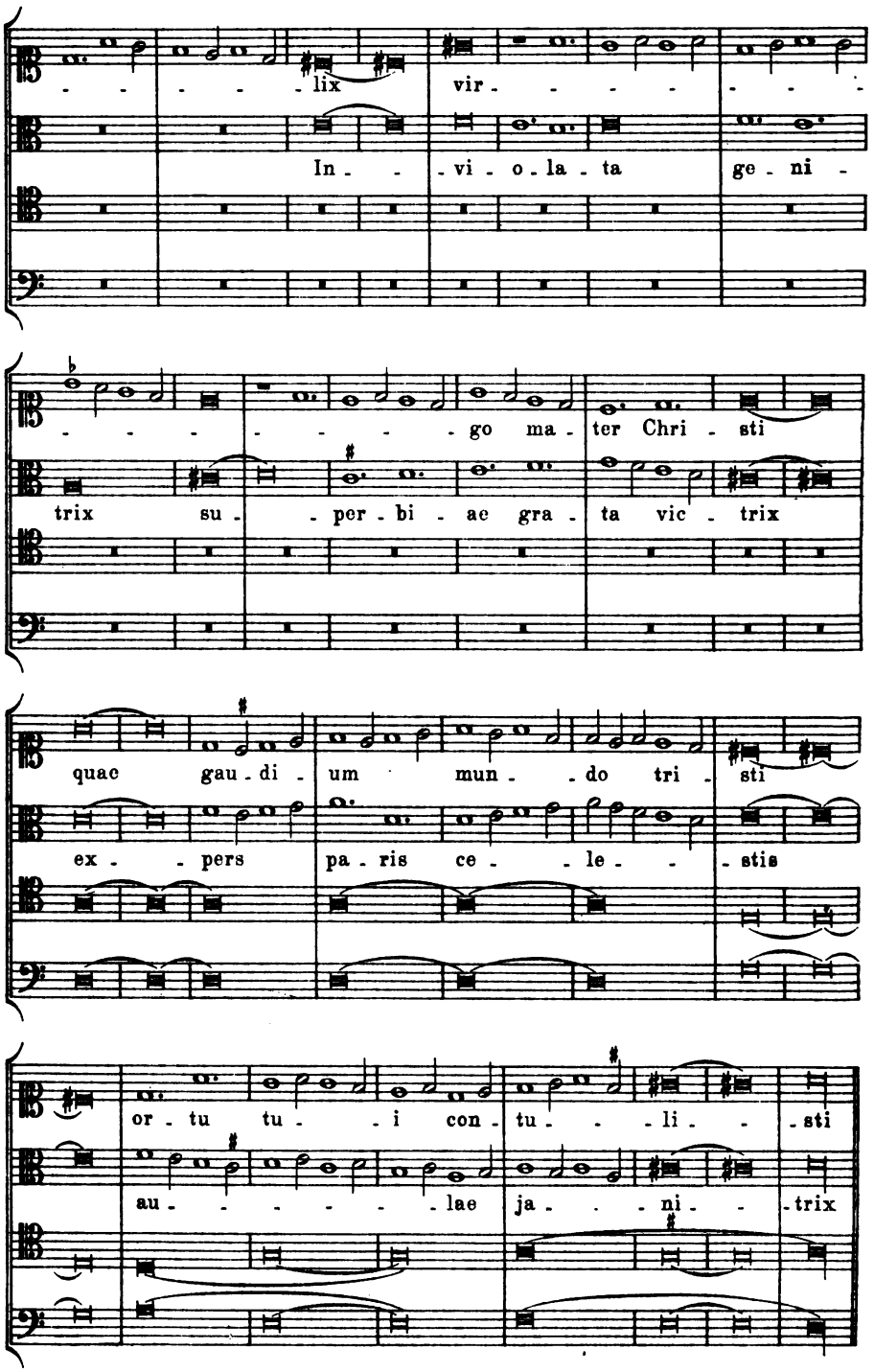
1) Vorzuziehen wäre die Konjektur *a f.*

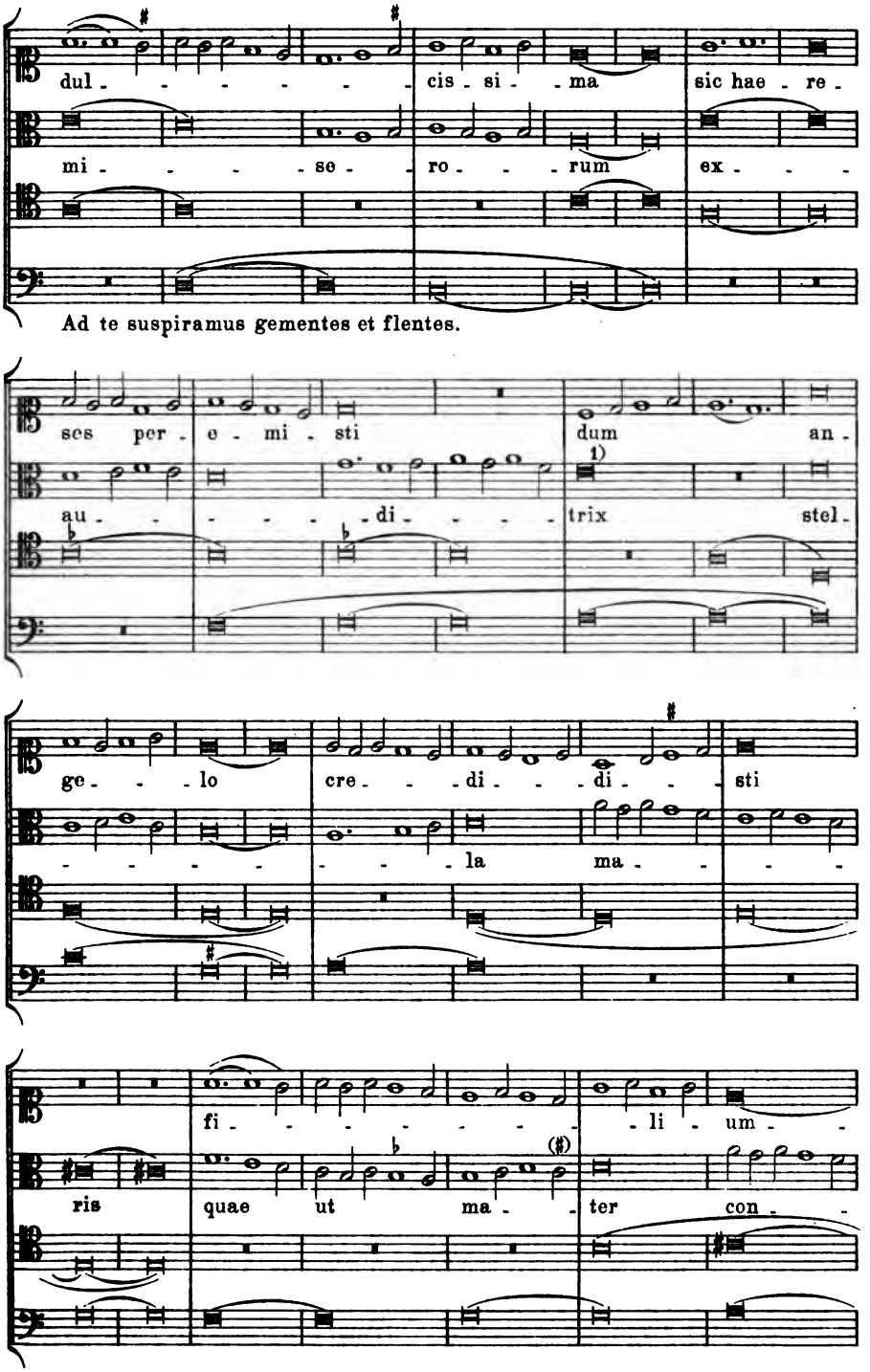


Nr. 16.

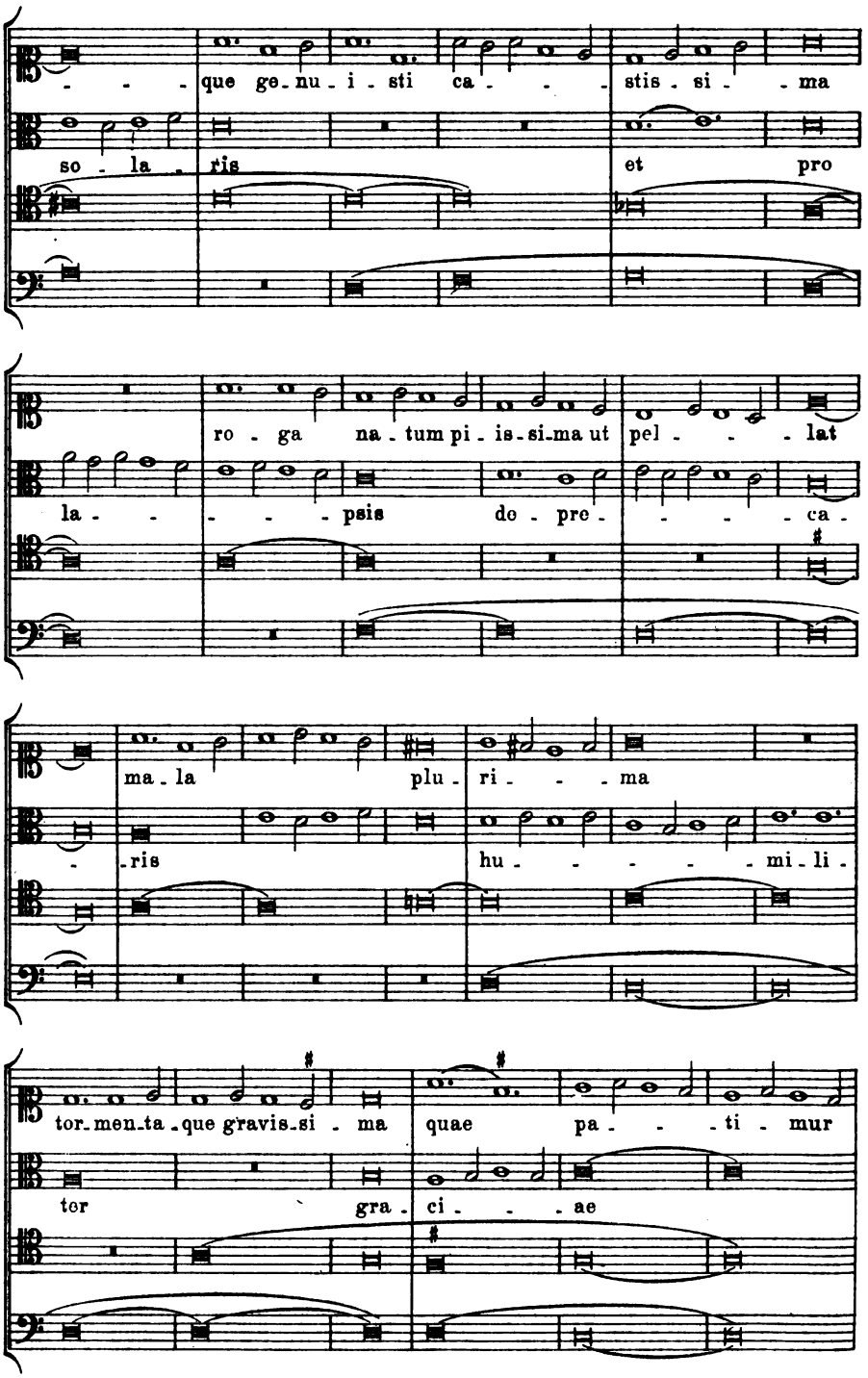
Motette von Guillaume de Machaut. **Paris, Bibl. Nat. f. fr. 22546.**

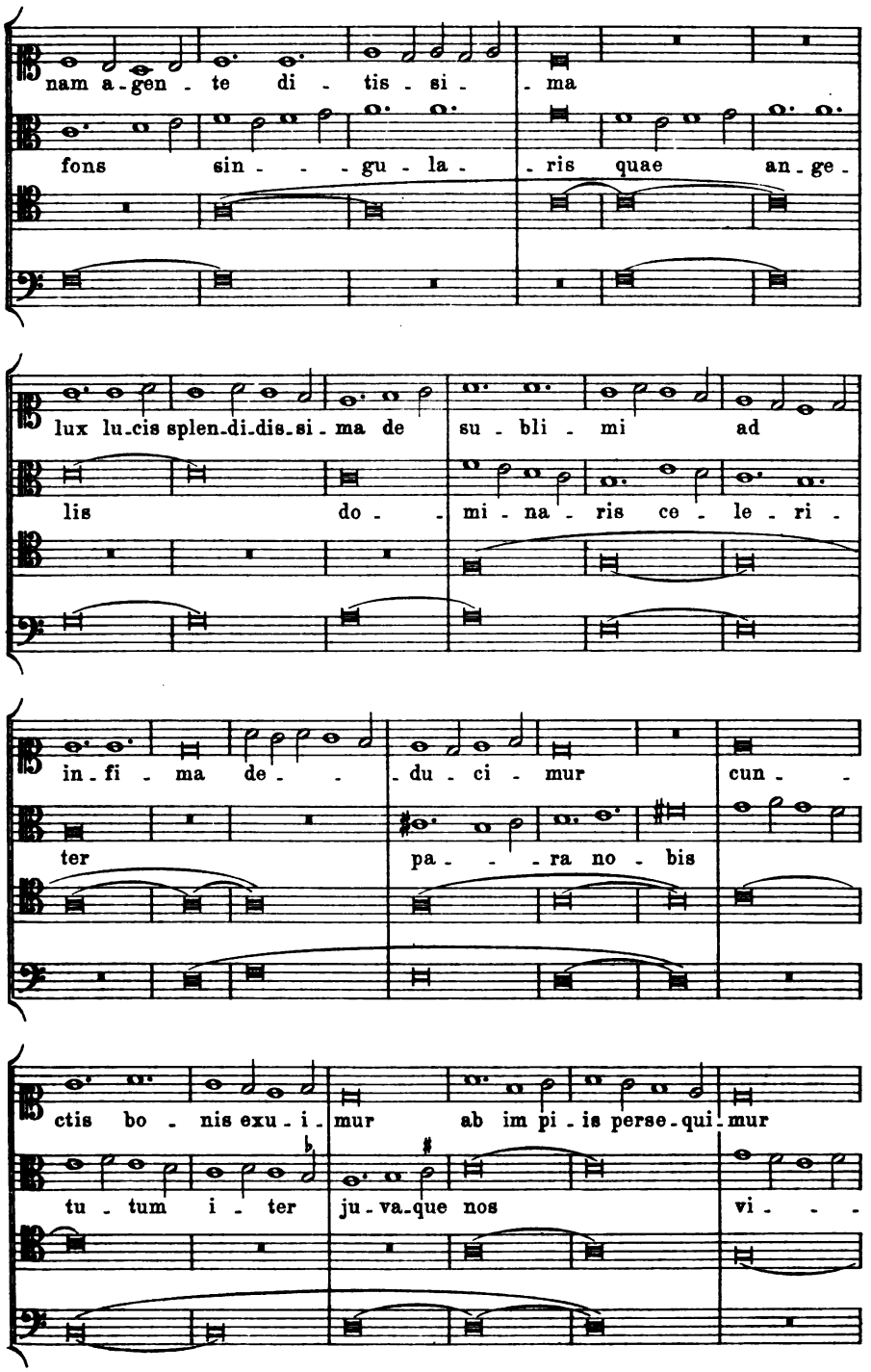


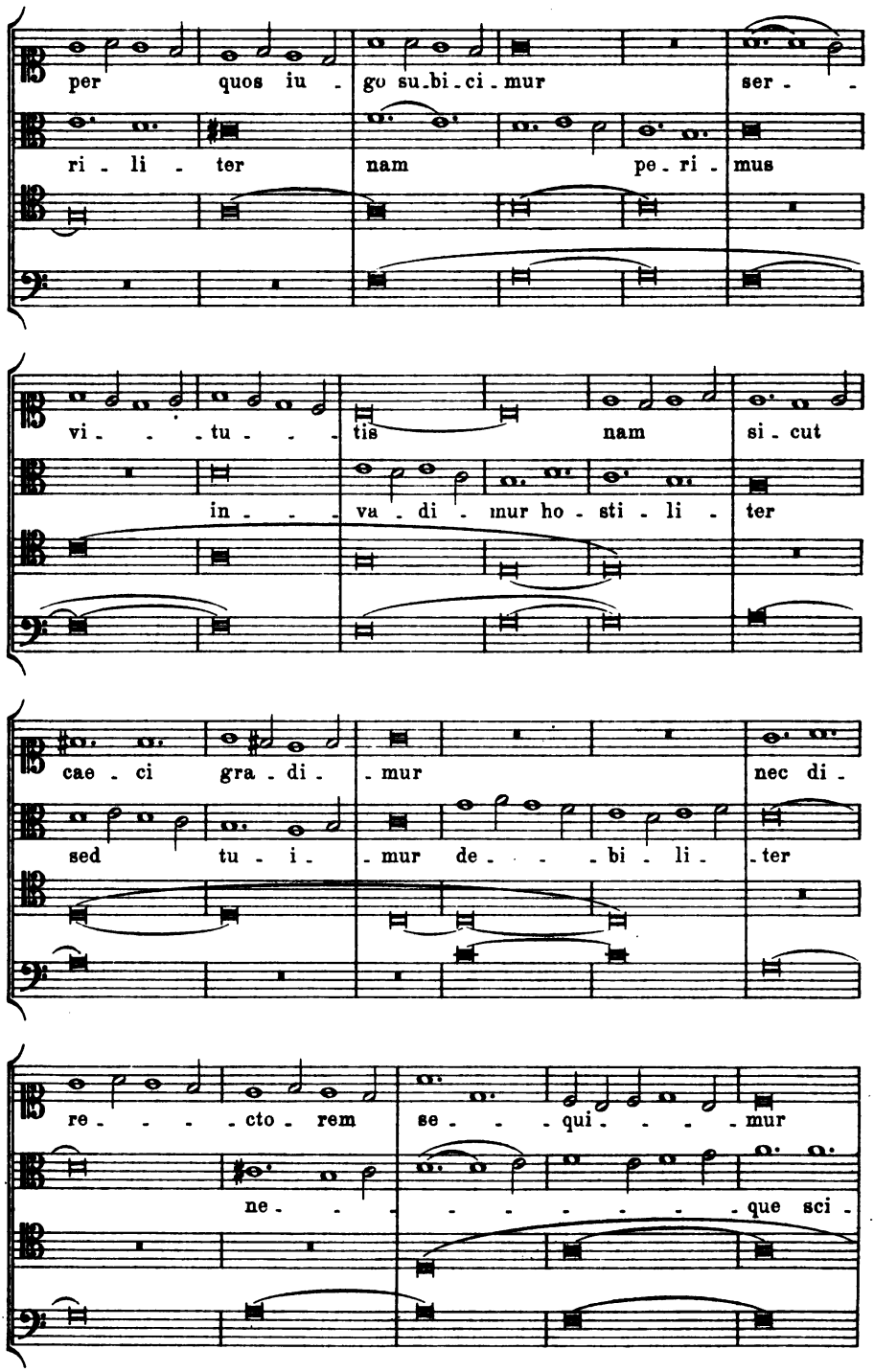

lix vir
In vi o la ta ge ni
go ma ter Chri sti
trix su per bi ae gra ta vic trix
quae gau di um mun do tri sti
ex pers pa ris ce le stis
or tu tu i con tu li sti
au lae ja ni trix

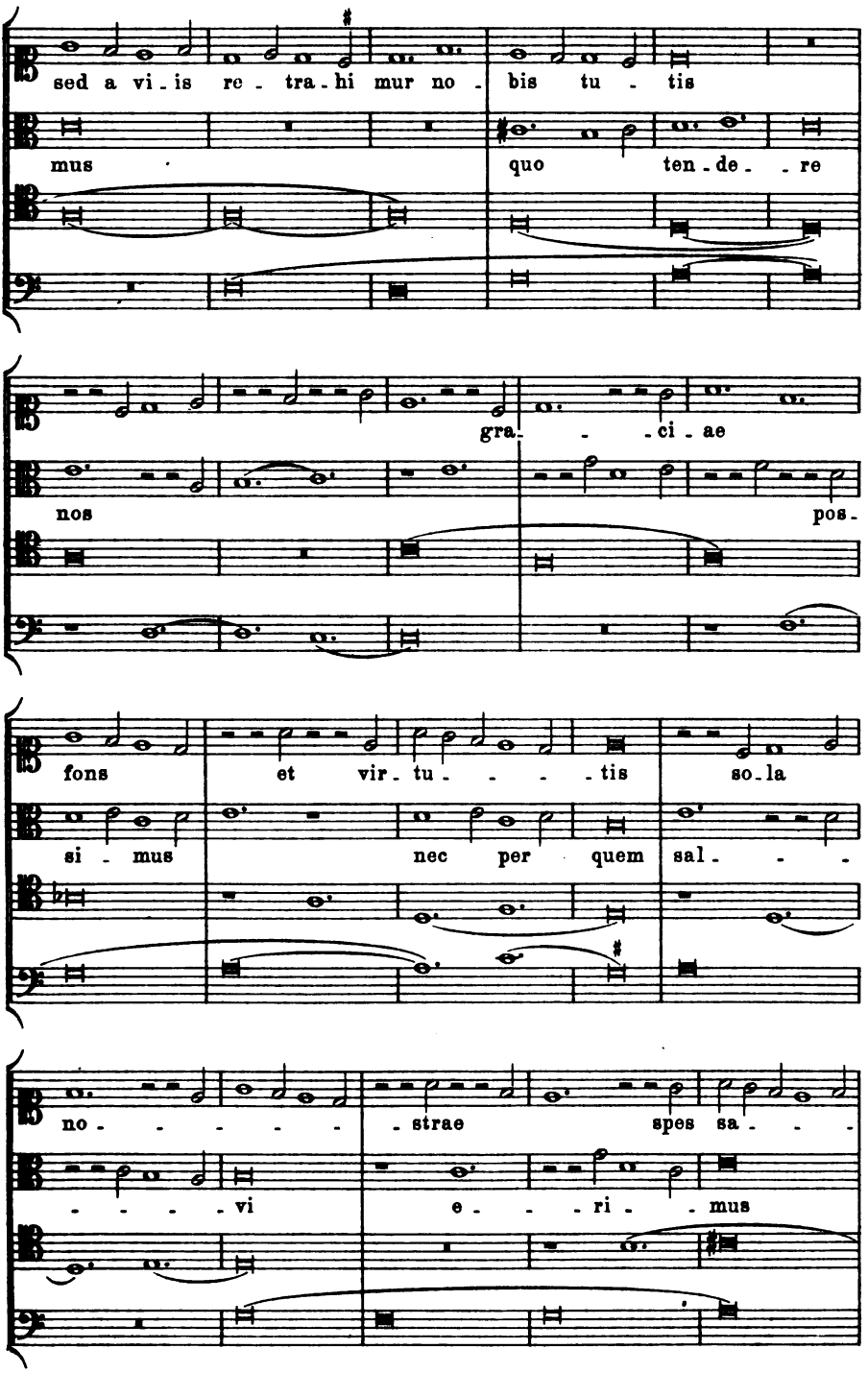

dul - - - - - - - cis - si - - ma sic hae - re -
mi - - - - se - - ro - - - rum ex - - -
Ad te suspiramus gementes et flentes.
ses per - e - mi - sti dum an -
au - - - - - - di - - - - trix stel -
ge - - - lo cre - - - di - - - di - - - sti
- - - - - - - - - - - la ma - - - -
fi - - - - - - - - - li - um - -
ris quae ut ma - - ter con - -

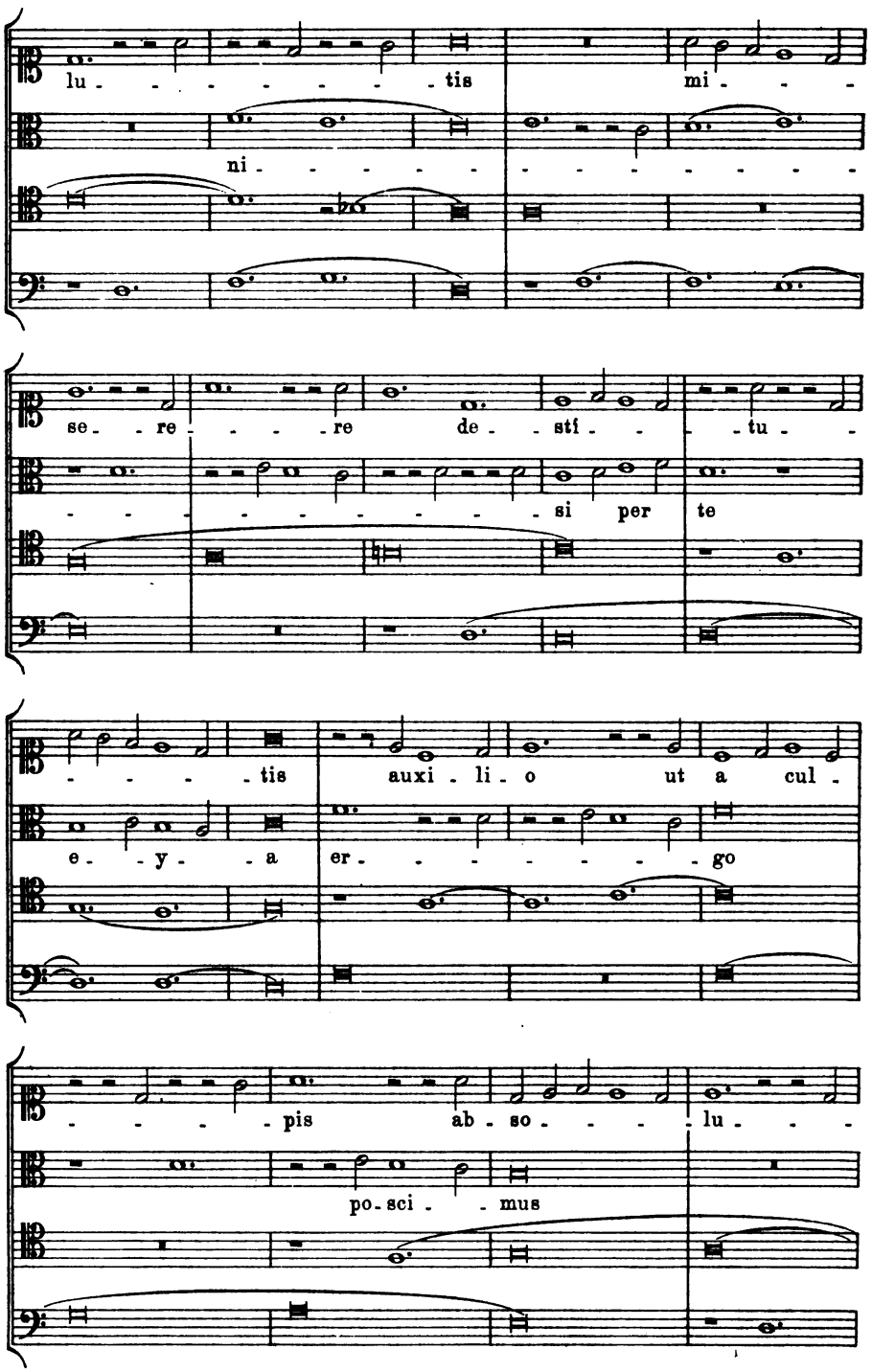
1) Im Ms. *g*.

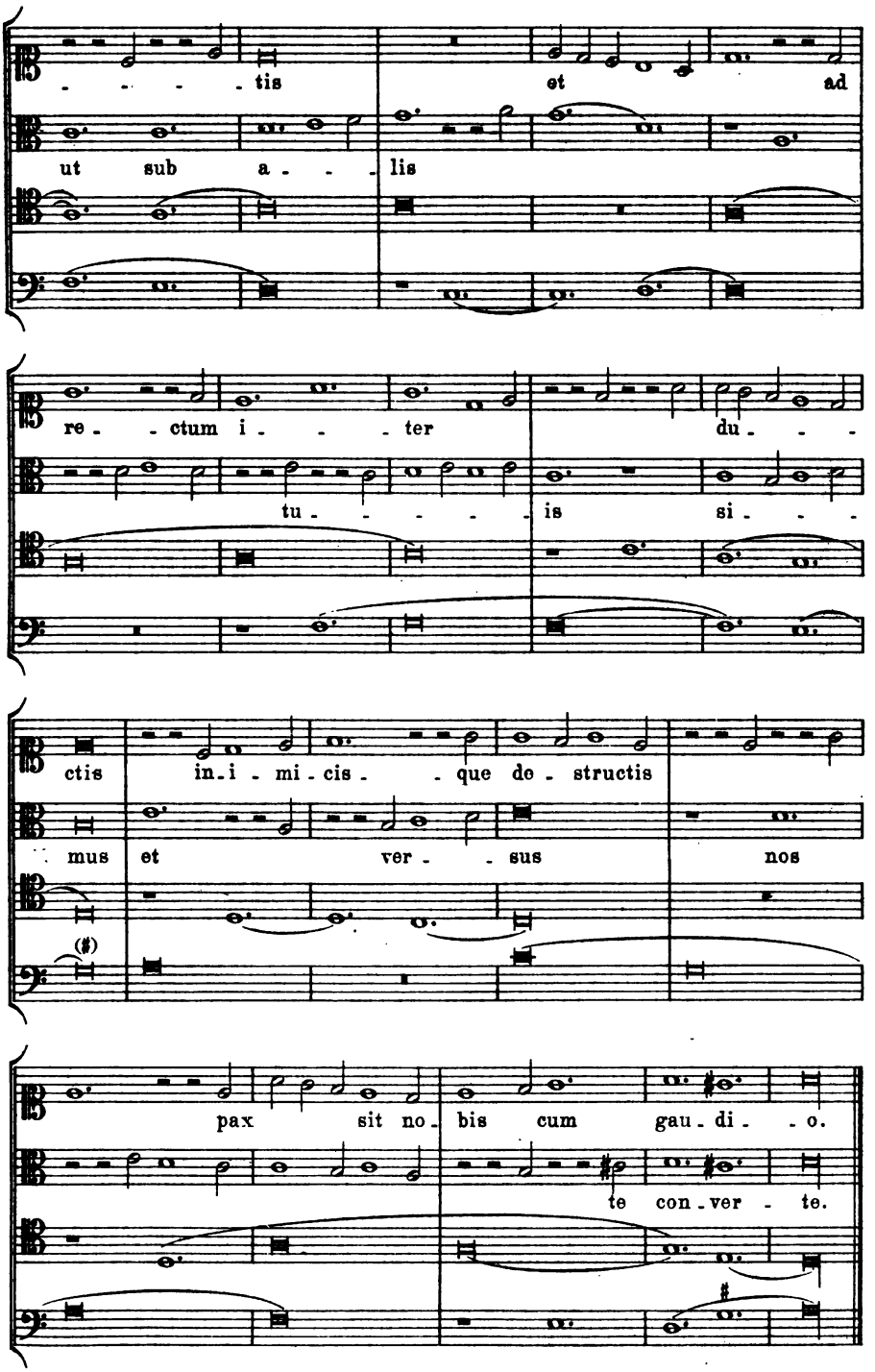

que ge-nu-i-sti ca- stis-si- ma
so - la - ris et pro
ro - ga na-tum pi-is-si-ma ut pel - lat
la - psis de-pre- ca-
ma-la plu-ri- ma
-ris hu- mi-li-
tor-men-ta-que gravis-si- ma quae pa- ti- mur
ter gra-ci- ae


nam a-gen-te di-tis-si-ma
fons sin-gu-la-ris quae an-ge-
lux lu-cis splen-di-dis-si-ma de su-bli-mi ad
lis do-mi-na-ris ce-le-ri-
in-fi-ma de-du-ci-mur cun-
ter pa-ra no-bis
ctis bo-nis exu-i-mur ab im pi-is perse-qui-mur
tu-tum i-ter ju-va-que nos vi-


per quos iu - go su-bi-ci-mur ser - -
ri - li - ter nam pe-ri - mus
vi - - - tu - - - tis nam si - cut
in - - - va - di - mur ho - sti - li - ter
cae - ci gra - di - - mur nec di -
sed tu - i - - mur de - - - bi - li - - ter
re - - - - cto - rem se - - - qui - - - - mur
ne - - - - - - - - - - que sci -


sed a vi - is re - tra - hi mur no - bis tu - tis
mus quo ten - de - re
gra - - - ci - ae
nos pos -
fons et vir - tu - - - - tis so - la
si - mus nec per quem sal - - -
no - - - - - - strae spes sa - - -
- - - - vi e - - - ri - mus

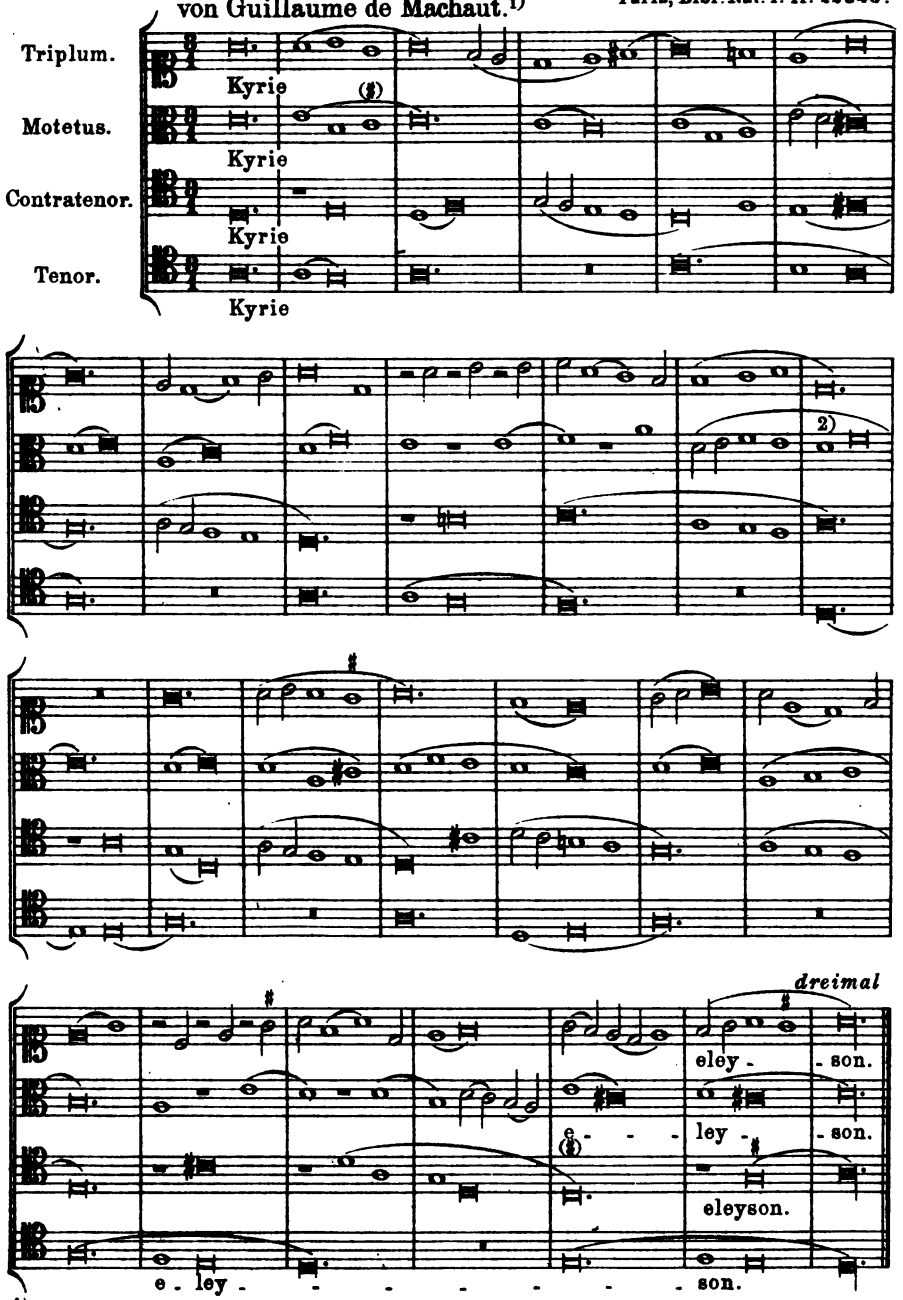

lu - - - - - - - - tis mi - - -
ni - - - - - - - - - - - - - - -
se - re - - - - re de - sti - - - tu -
- - - - - - - - - - - si per te
- - - - - tis auxi - li - o ut a cul -
e - y - - a er - - - - - - - go
- - - - - pis ab - so - - - - lu - - -
po - sci - - mus


tis et ad
ut sub a - - lis
re - ctum i - - ter du - - -
tu - - - - is si - - -
ctis in - i - mi - cis - que de - structis
mus et ver - sus nos
pax sit no - bis cum gau - di - o.
te con - ver - te.

Nr. 17.

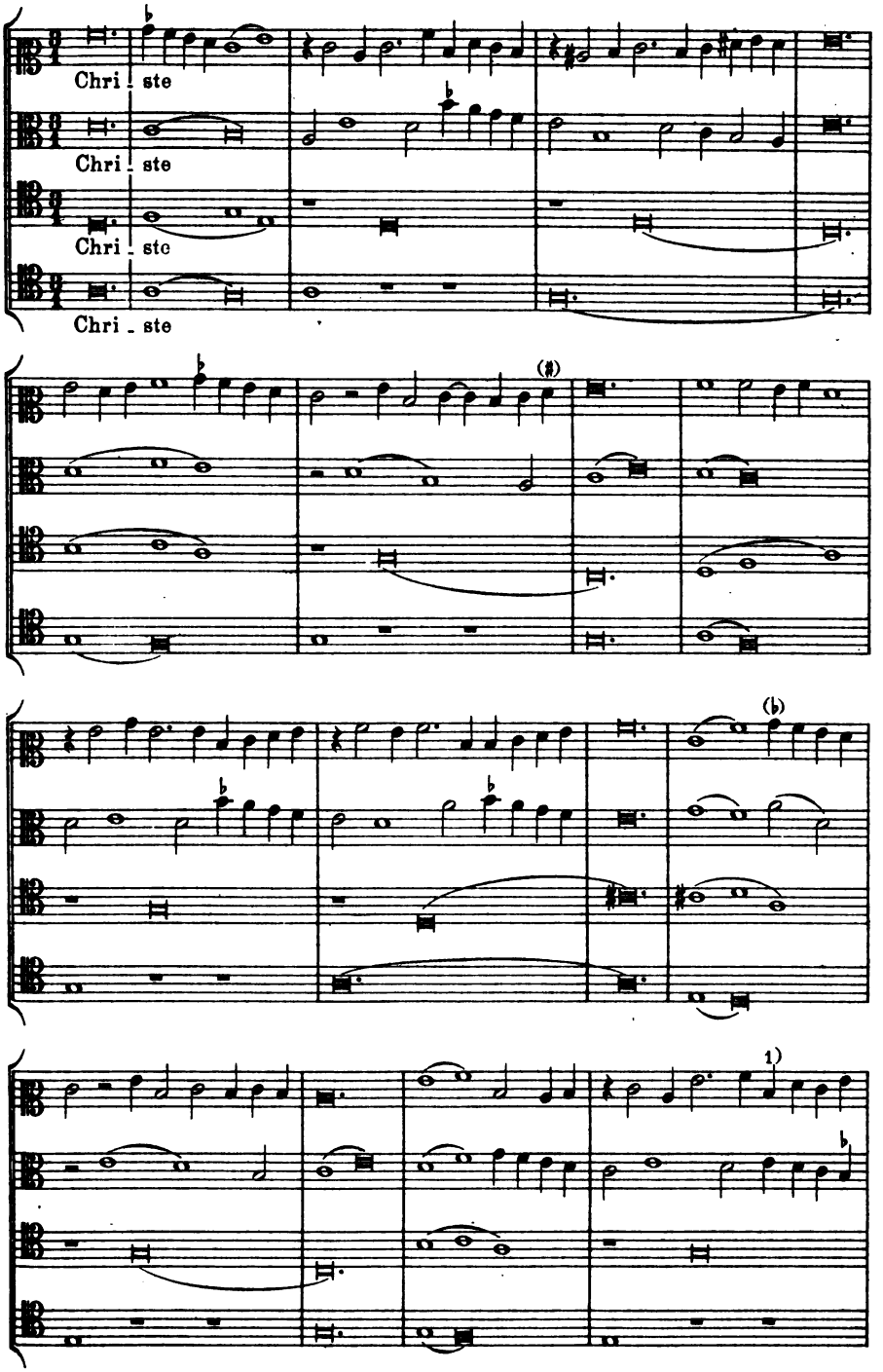
Kyrie und Christe aus der Messe von Guillaume de Machaut.[1]

Paris, Bibl. Nat. f. fr. 22546.

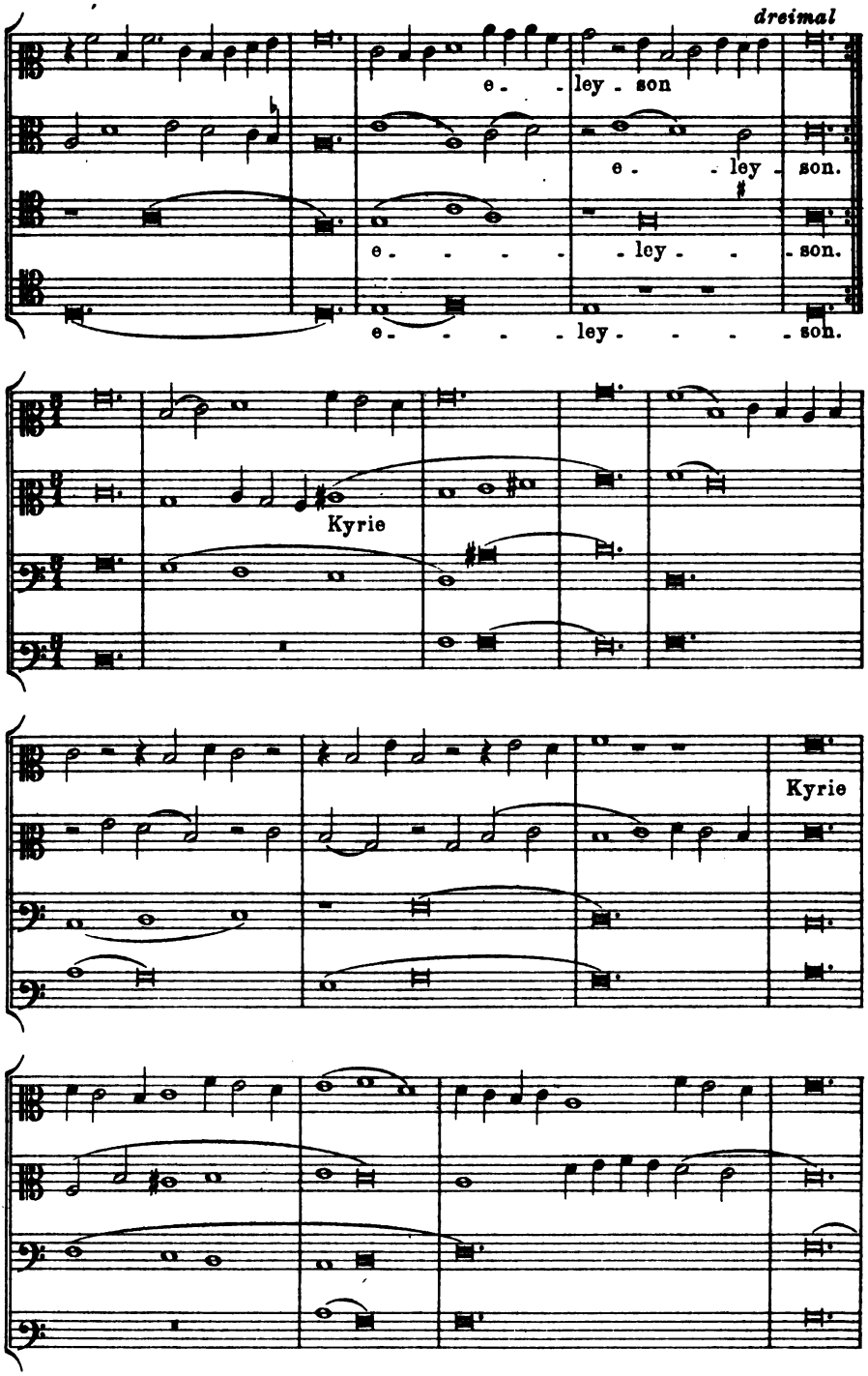


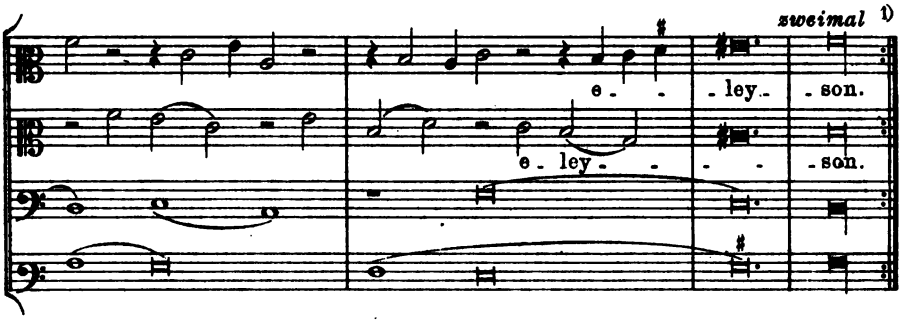
1) Die Notenwerte sind auf ein Drittel verkürzt.

2) Die Notation verbietet eine andere Beziehung der Töne zu einander, durch welche leicht die hart klingende Septimen-Folge vermieden werden könnte.



1) Besser *c* zu konjicieren.

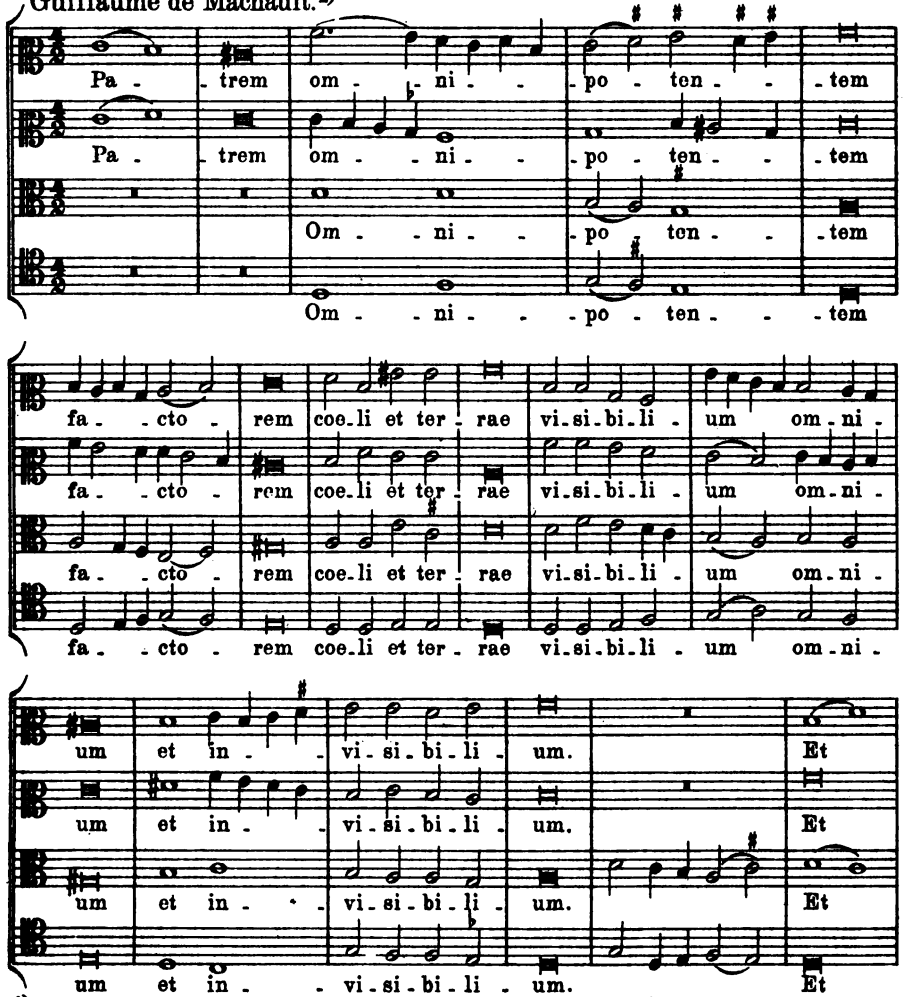

dreimal
e - ley - son
e - ley - son.
e - - - - ley - - - son.
e - - - - ley - - - son.
Kyrie
Kyrie



Nr. 18.

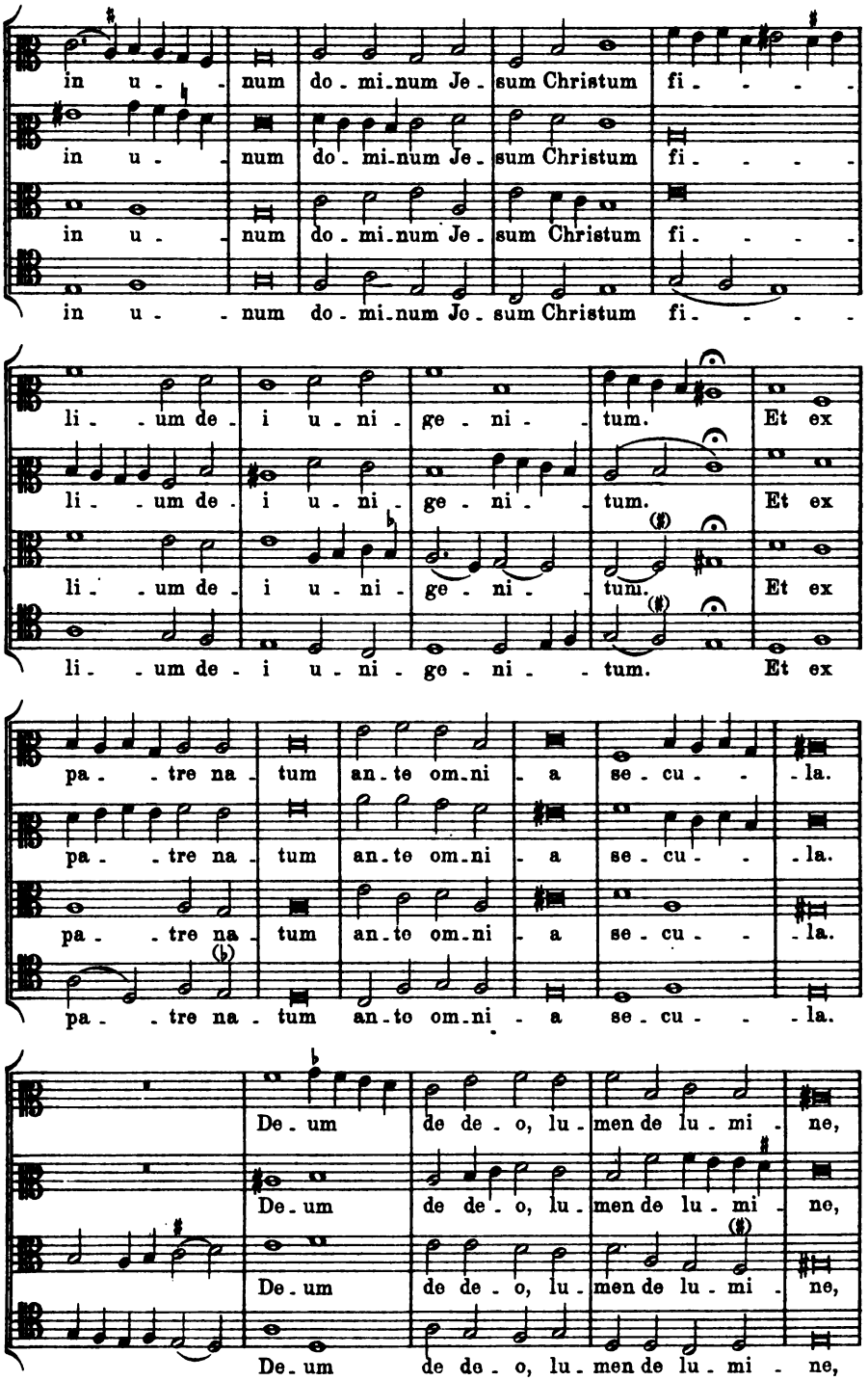
Credo aus der Messe von Guillaume de Machault.[2]

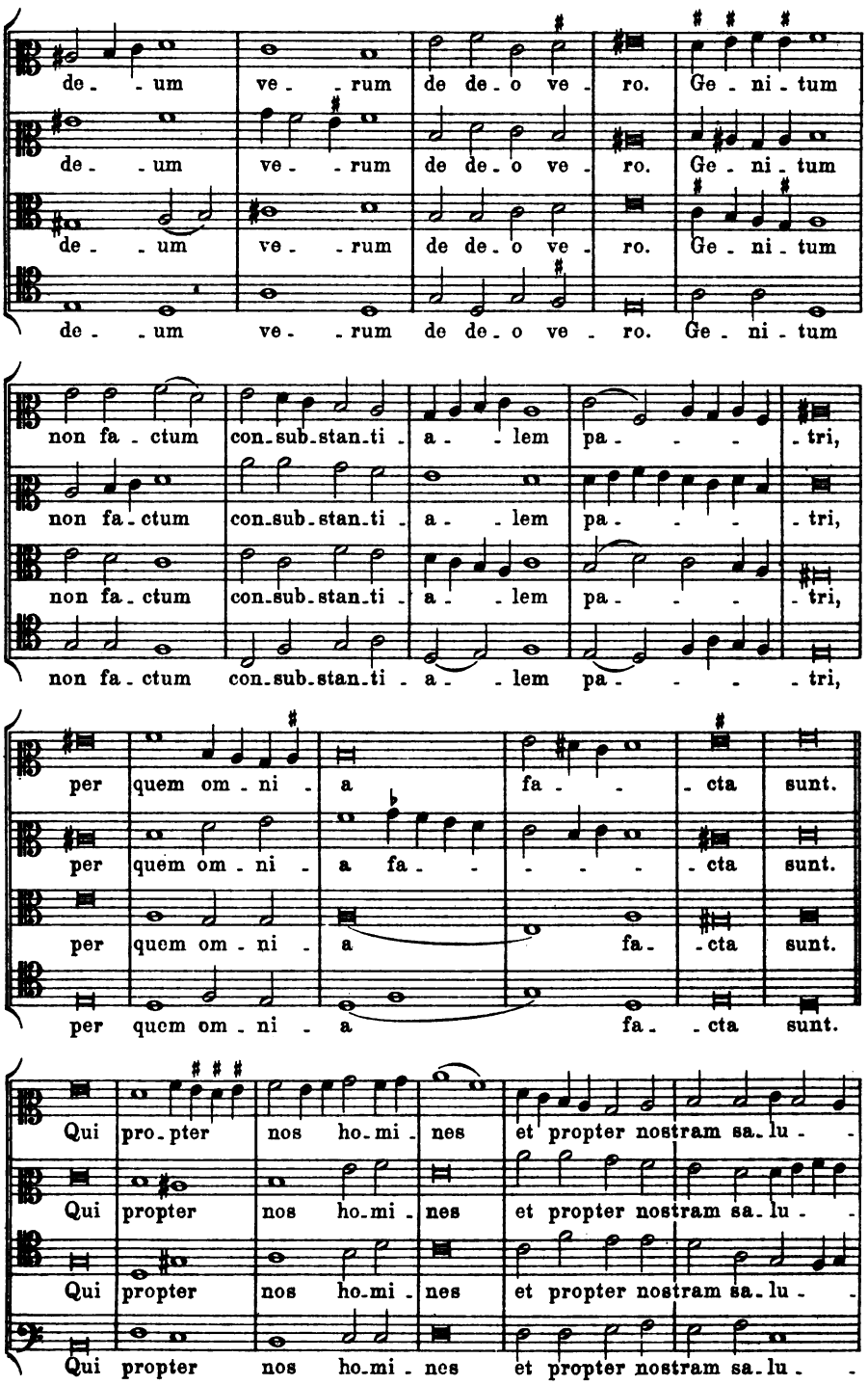
Paris, Bibl. Nat. f. fr. 22546.

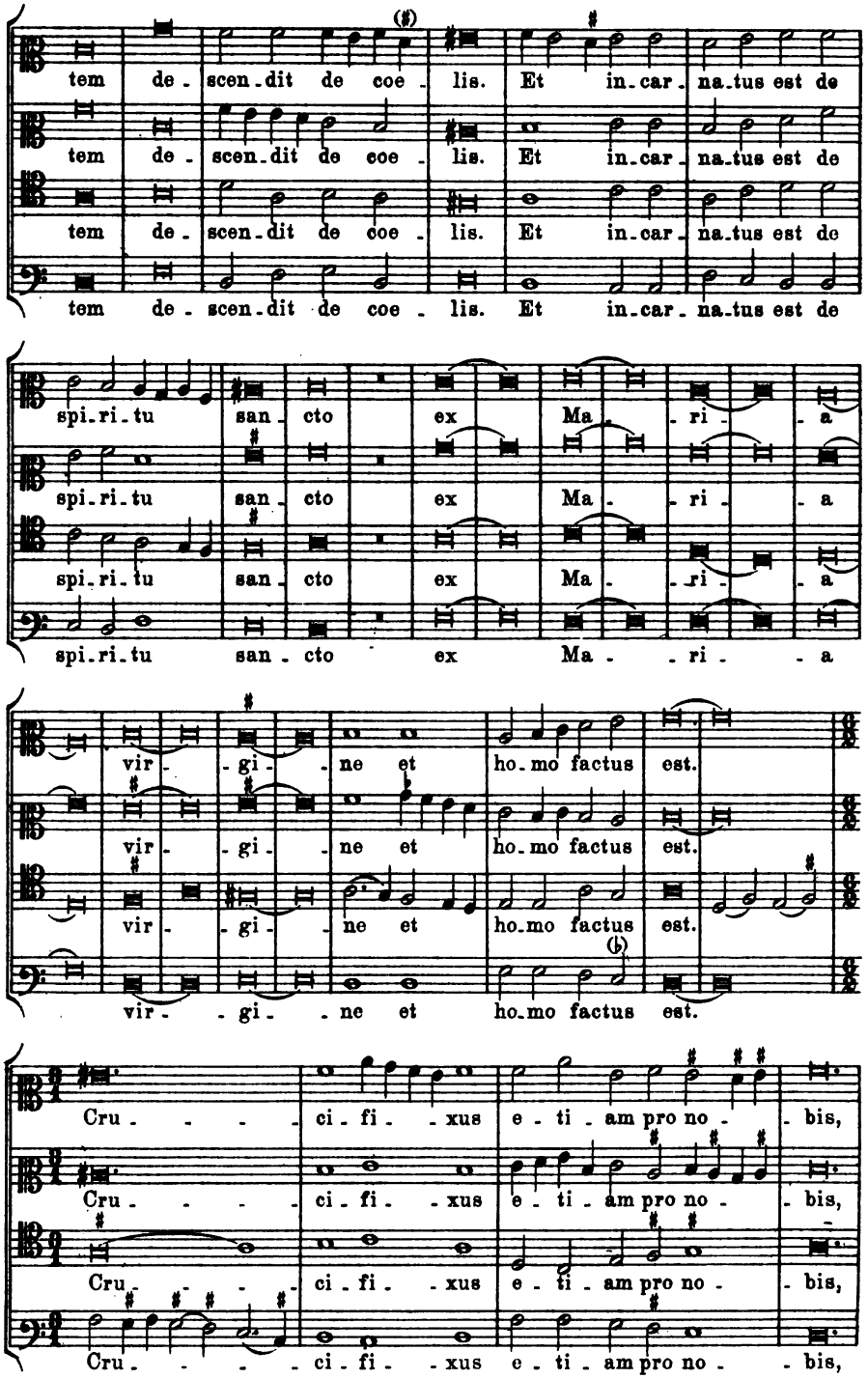


1) Von dem Abdruck des letzten Kyrie ist wegen mangelhafter Überlieferung Abstand genommen worden.

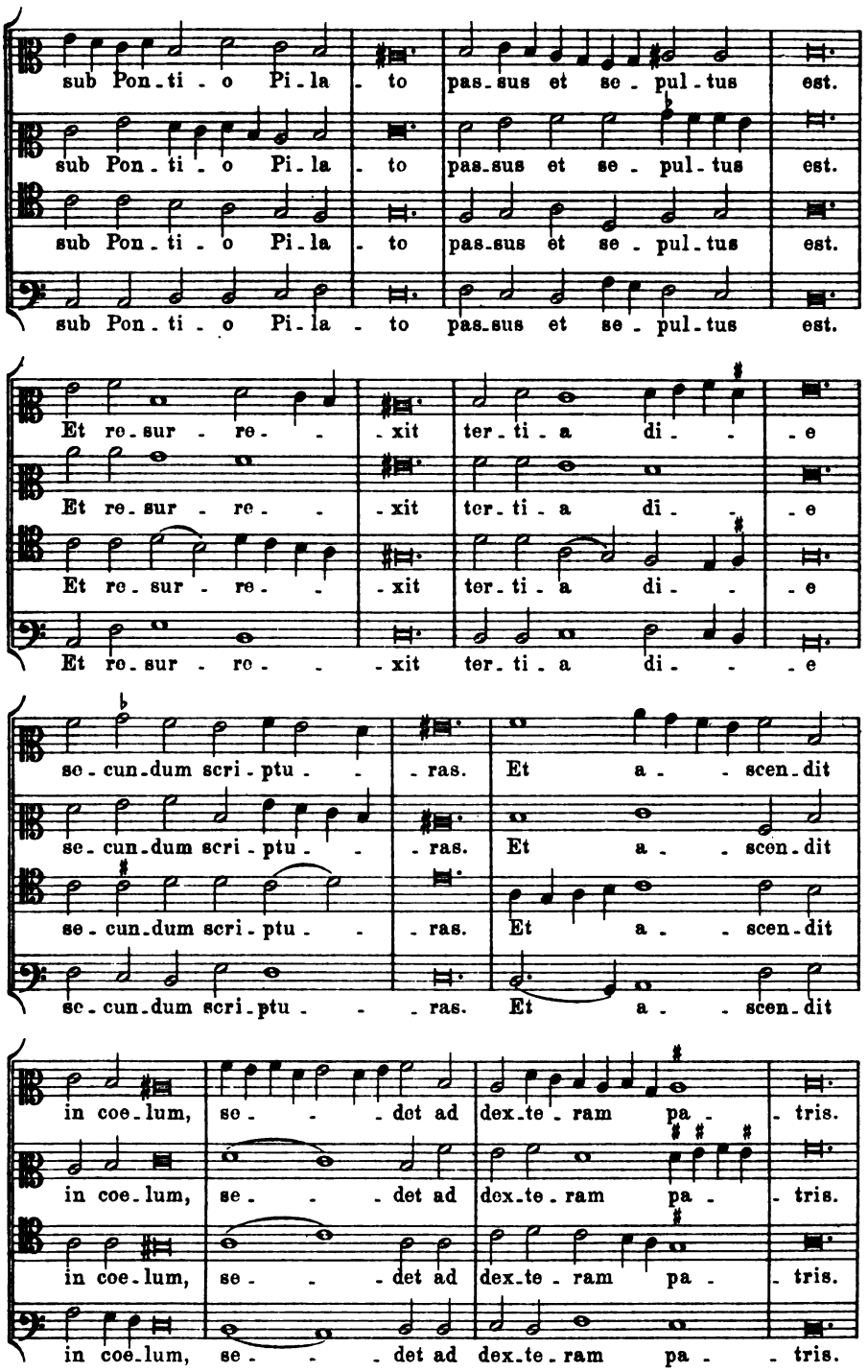
2) Die Werte sind auf die Hälfte reduciert.

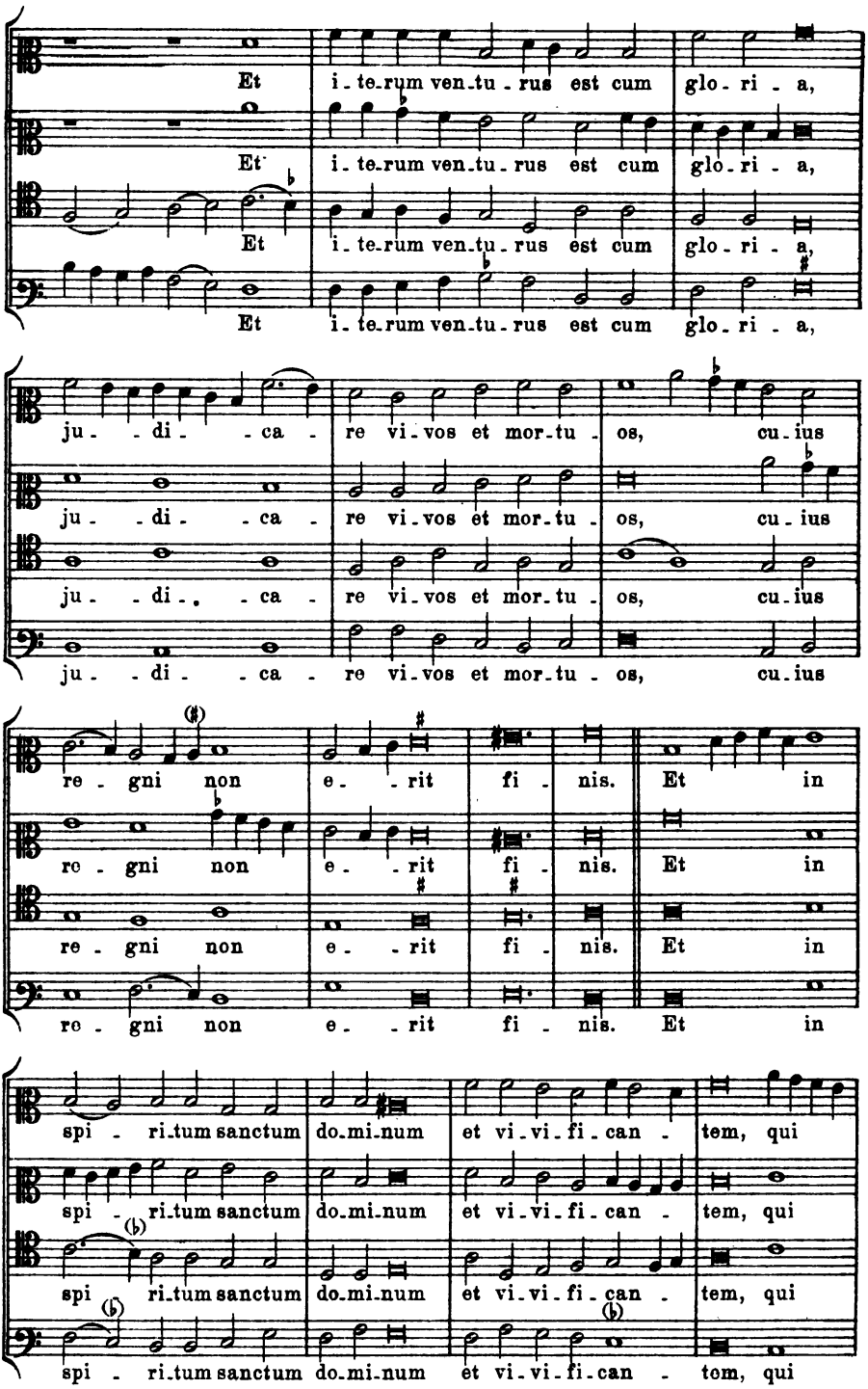

in u - num do - mi-num Je - sum Christum fi - - - -
in u - num do - mi-num Je - sum Christum fi - - - -
in u - num do - mi-num Je - sum Christum fi - - - -
in u - - num do - mi-num Je - sum Christum fi - - - -
li - - um de - i u - ni - ge - ni - - tum. Et ex
li - - um de - i u - ni - ge - ni - - tum. Et ex
li - - um de - i u - ni - ge - ni - - tum. Et ex
li - - um de - i u - ni - ge - ni - - tum. Et ex
pa - - tre na - tum an-te om-ni - a se - cu - - - la.
pa - - tre na - tum an-te om-ni - a se - cu - - - la.
pa - - tre na - tum an-te om-ni - a se - cu - - - la.
pa - - tre na - tum an-te om-ni - a se - cu - - - la.
De - um de de - o, lu - men de lu - mi - ne,
De - um de de - o, lu - men de lu - mi - ne,
De - um de de - o, lu - men de lu - mi - ne,
De - um de de - o, lu - men de lu - mi - ne,

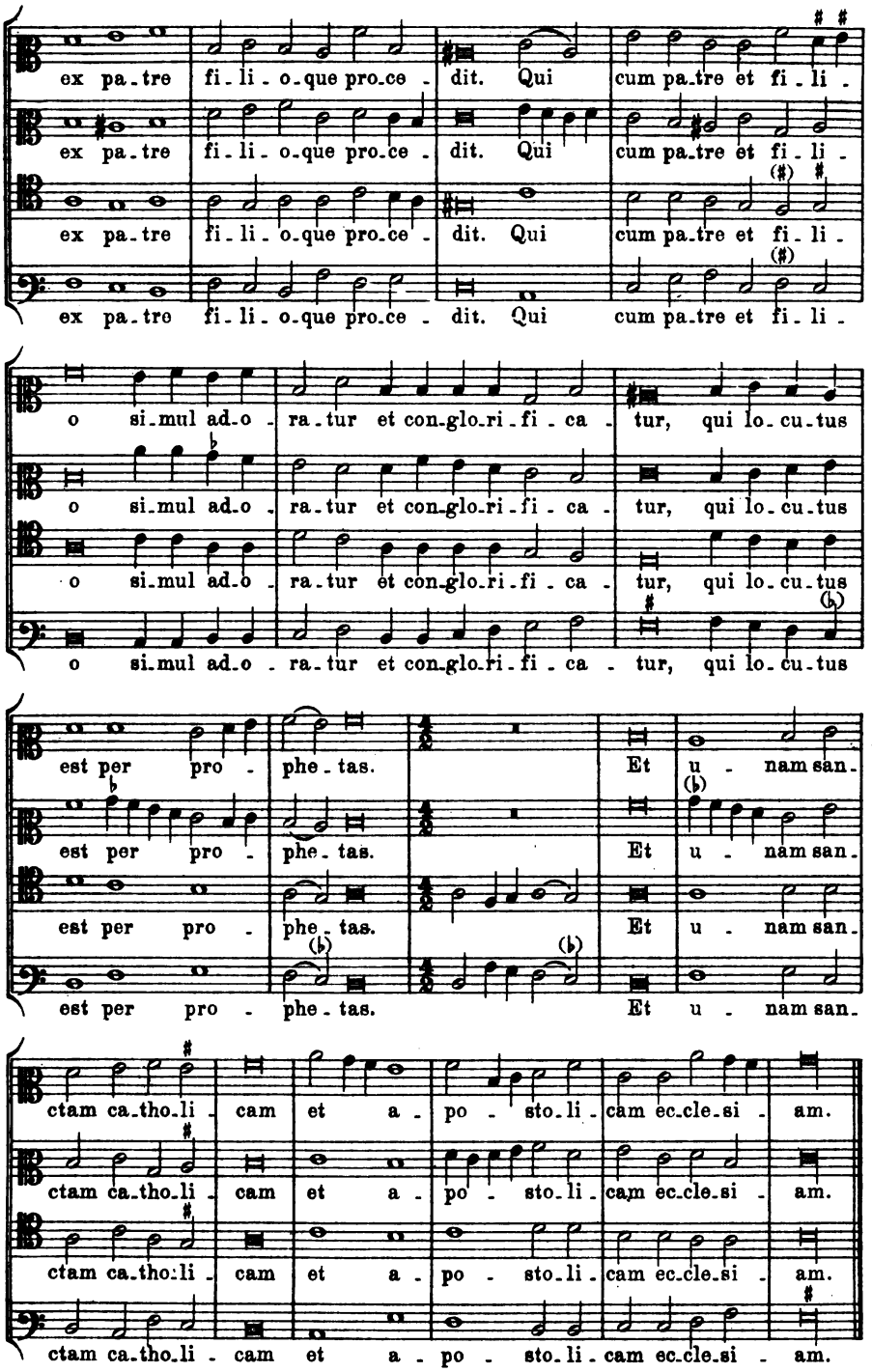

de - um ve - rum de de - o ve - ro. Ge - ni - tum
de - um ve - rum de de - o ve - ro. Ge - ni - tum
de - um ve - rum de de - o ve - ro. Ge - ni - tum
de - um ve - rum de de - o ve - ro. Ge - ni - tum
non fa - ctum con - sub - stan - ti - a - lem pa - - - tri,
non fa - ctum con - sub - stan - ti - a - lem pa - - - tri,
non fa - ctum con - sub - stan - ti - a - lem pa - - - tri,
non fa - ctum con - sub - stan - ti - a - lem pa - - - tri,
per quem om - ni - a fa - - cta sunt.
per quem om - ni - a fa - - - - - cta sunt.
per quem om - ni - a fa - cta sunt.
per quem om - ni - a fa - cta sunt.
Qui pro - pter nos ho - mi - nes et propter nostram sa - lu - -
Qui propter nos ho - mi - nes et propter nostram sa - lu - -
Qui propter nos ho - mi - nes et propter nostram sa - lu - -
Qui propter nos ho - mi - nes et propter nostram sa - lu - -



1) Letzte drei Noten im Ms. *e d d.*

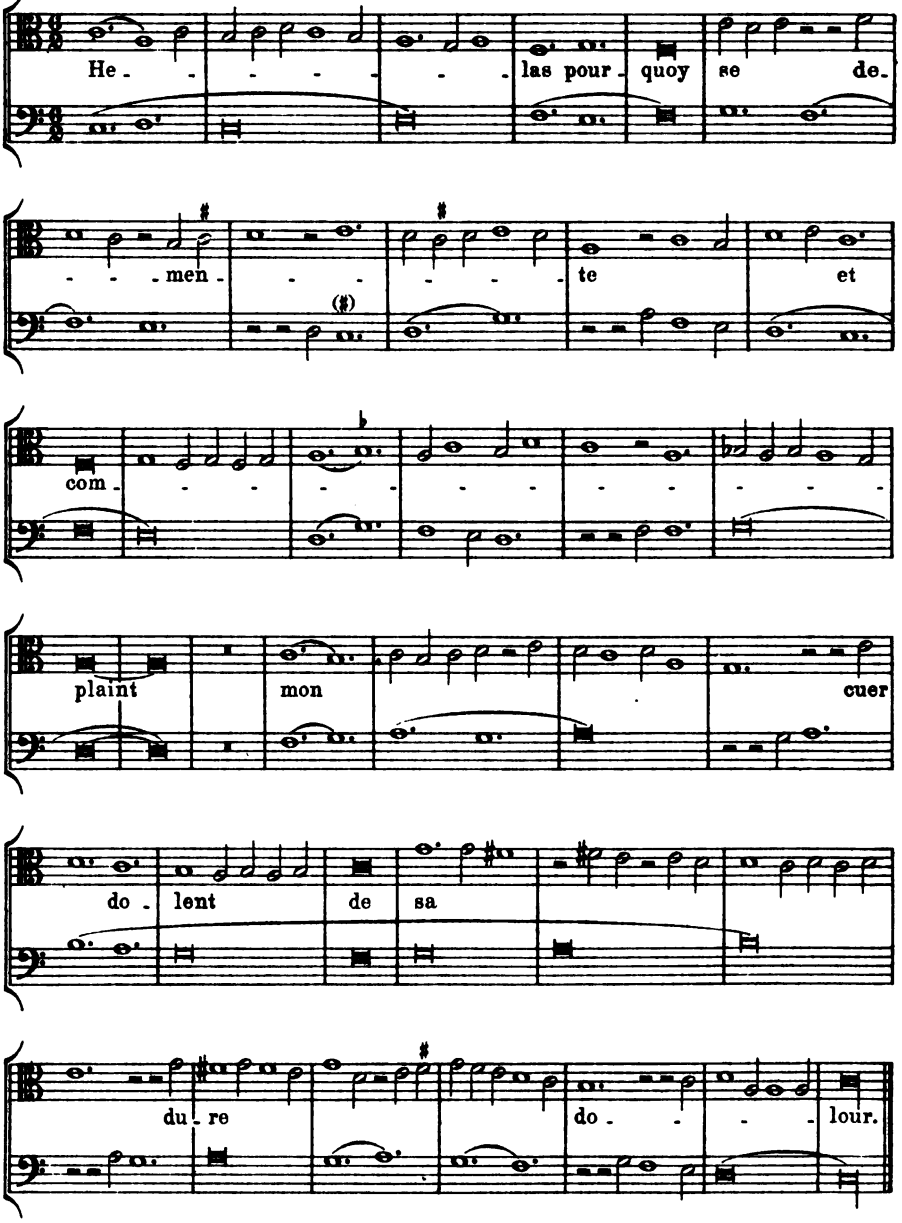

sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.
sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.
sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.
sub Pon-ti-o Pi-la-to pas-sus et se-pul-tus est.
Et re-sur-re-xit ter-ti-a di-e
Et re-sur-re-xit ter-ti-a di-e
Et re-sur-re-xit ter-ti-a di-e
Et re-sur-re-xit ter-ti-a di-e
se-cun-dum scri-ptu-ras. Et a-scen-dit
se-cun-dum scri-ptu-ras. Et a-scen-dit
se-cun-dum scri-ptu-ras. Et a-scen-dit
se-cun-dum scri-ptu-ras. Et a-scen-dit
in coe-lum, se-det ad dex-te-ram pa-tris.
in coe-lum, se-det ad dex-te-ram pa-tris.
in coe-lum, se-det ad dex-te-ram pa-tris.
in coe-lum, se-det ad dex-te-ram pa-tris.


Et i-te-rum ven-tu-rus est cum glo-ri-a,
Et i-te-rum ven-tu-rus est cum glo-ri-a,
Et i-te-rum ven-tu-rus est cum glo-ri-a,
ju--di--ca-re vi-vos et mor-tu-os, cu-ius
ju--di--ca-re vi-vos et mor-tu-os, cu-ius
ju--di--ca-re vi-vos et mor-tu-os, cu-ius
re-gni non e--rit fi-nis. Et in
re-gni non e--rit fi-nis. Et in
re-gni non e--rit fi-nis. Et in
spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, qui
spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, qui
spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, qui
spi-ri-tum sanctum do-mi-num et vi-vi-fi-can-tem, qui


ex pa-tre fi-li-o-que pro-ce-dit. Qui cum pa-tre et fi-li-
ex pa-tre fi-li-o-que pro-ce-dit. Qui cum pa-tre et fi-li-
ex pa-tre fi-li-o-que pro-ce-dit. Qui cum pa-tre et fi-li-
ex pa-tre fi-li-o-que pro-ce-dit. Qui cum pa-tre et fi-li-
o si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus
o si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus
o si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus
o si-mul ad-o-ra-tur et con-glo-ri-fi-ca-tur, qui lo-cu-tus
est per pro-phe-tas. Et u-nam san-
est per pro-phe-tas. Et u-nam san-
est per pro-phe-tas. Et u-nam san-
est per pro-phe-tas. Et u-nam san-
ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-am.
ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-am.
ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-am.
ctam ca-tho-li-cam et a-po-sto-li-cam ec-cle-si-am.

Nr. 19.

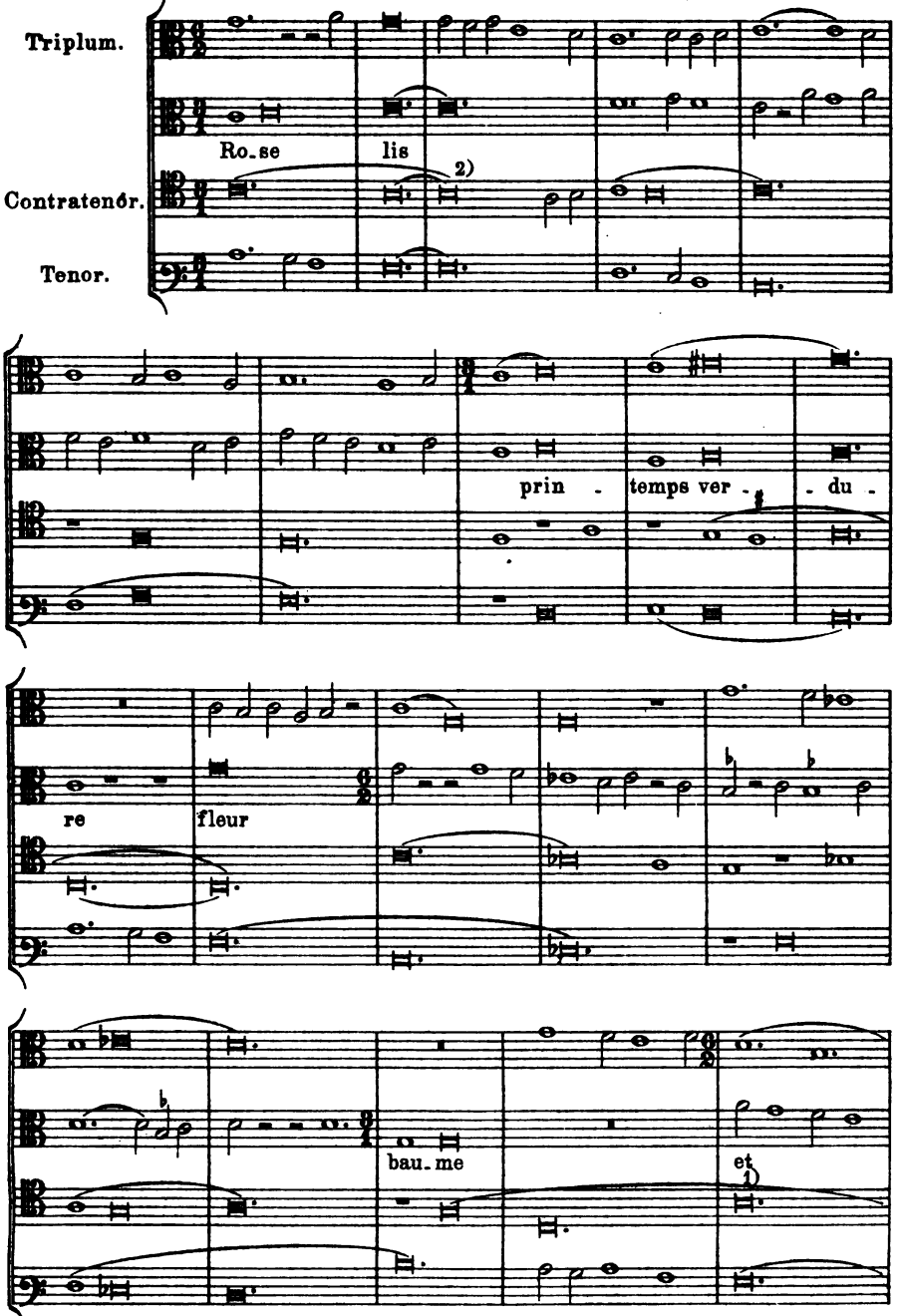
Rondeau von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



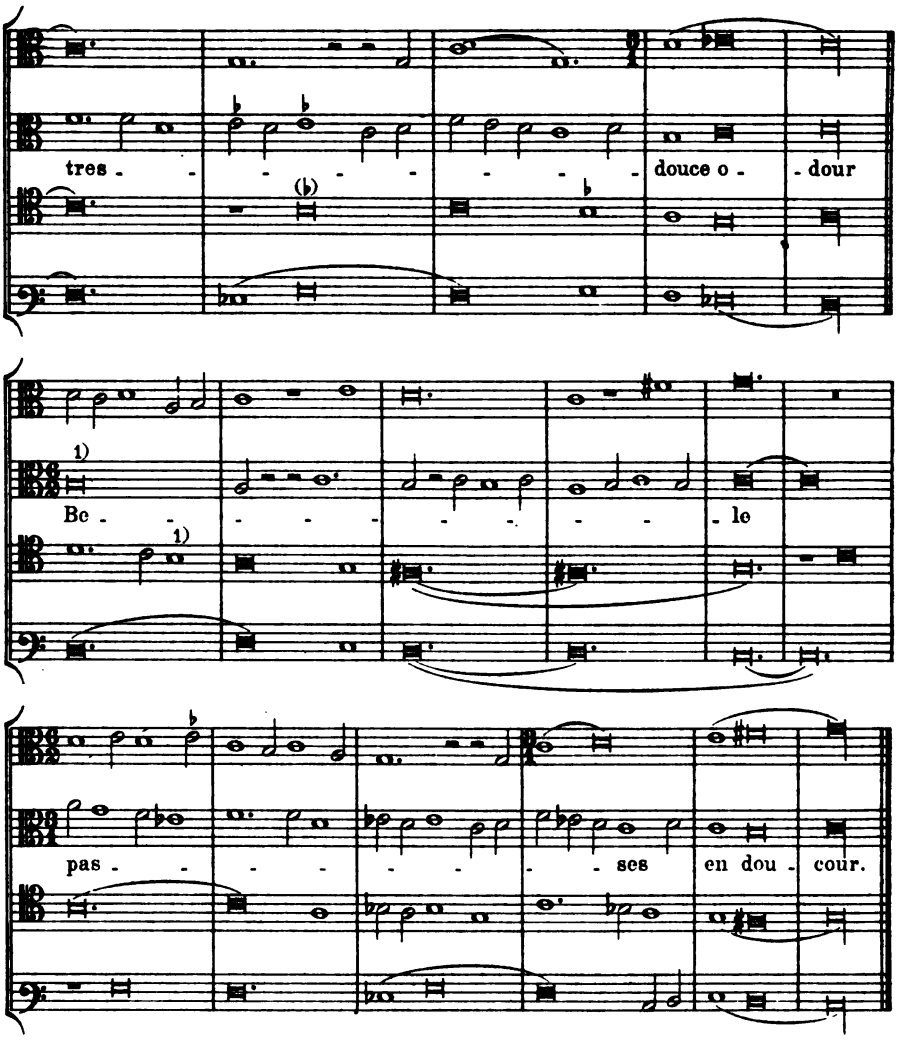
Quant ma dame ne puet oir son plaint
Helas pourquoy se demente et complaint
Ne riens aidier ne li puet si se plaint
Puis qu'amours n'a de li nulle tendrour
Helas pourquoy se demente et complaint
Mon cuer dolent de sa dure dolour.

Nr. 20.

Rondeau von Guillaume de Machaut.[1] Paris, Bibl. Nat. f. fr. 22546.

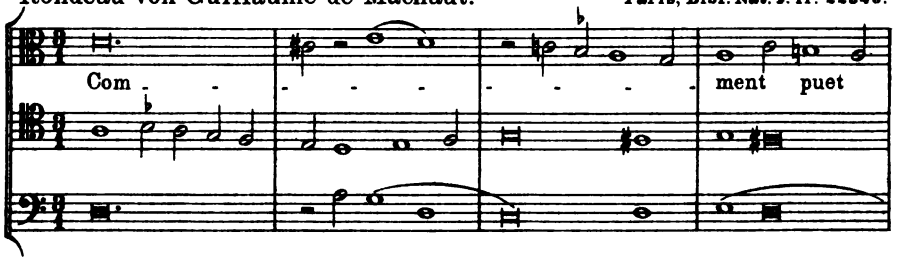


1) Den vollständigen Text siehe im Anhang.
2) Im Ms. als *h* besonders bezeichnet.

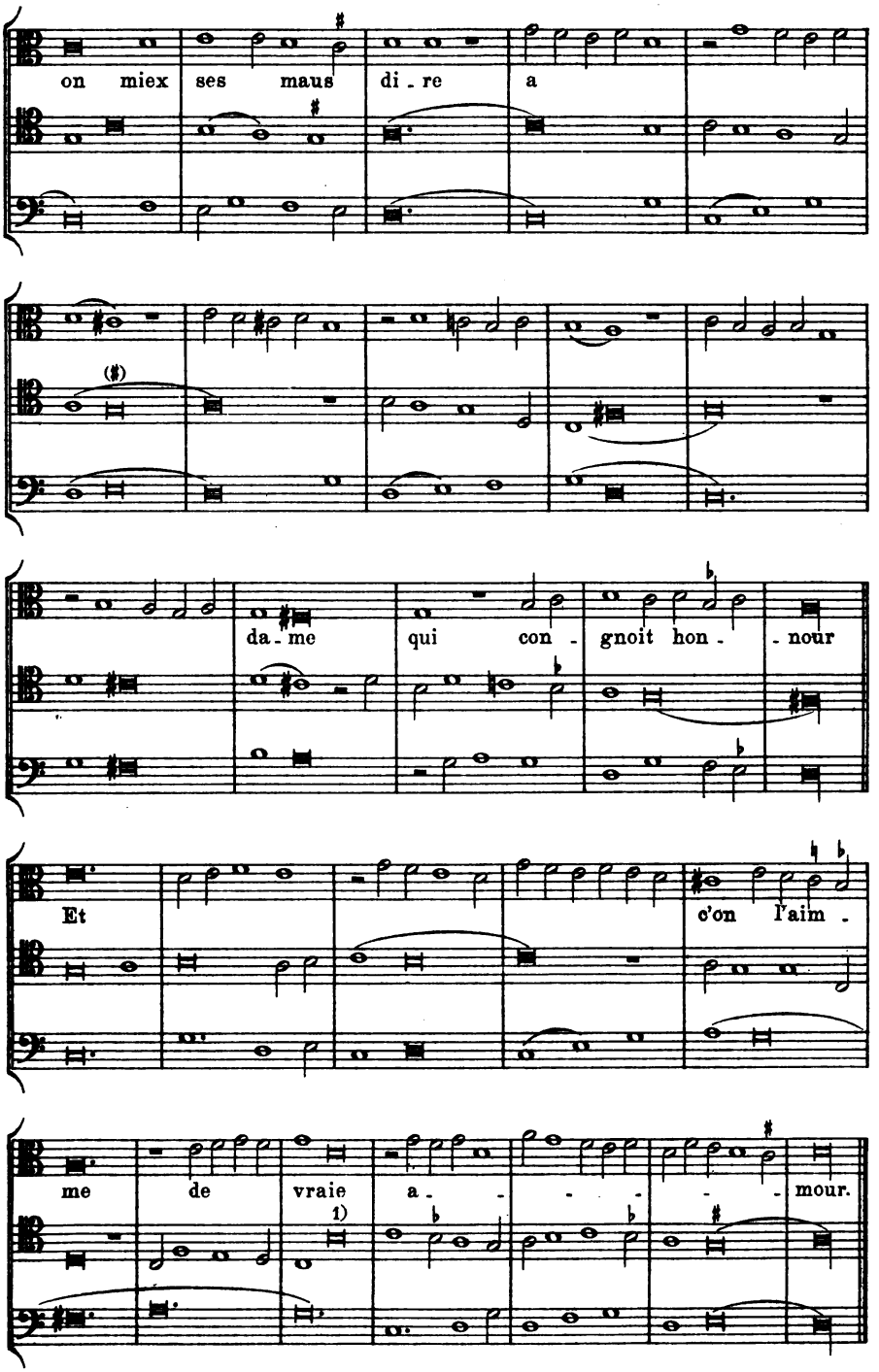


Nr. 21.

Rondeau von Guillaume de Machaut.[2] Paris, Bibl. Nat. f. fr. 22546.



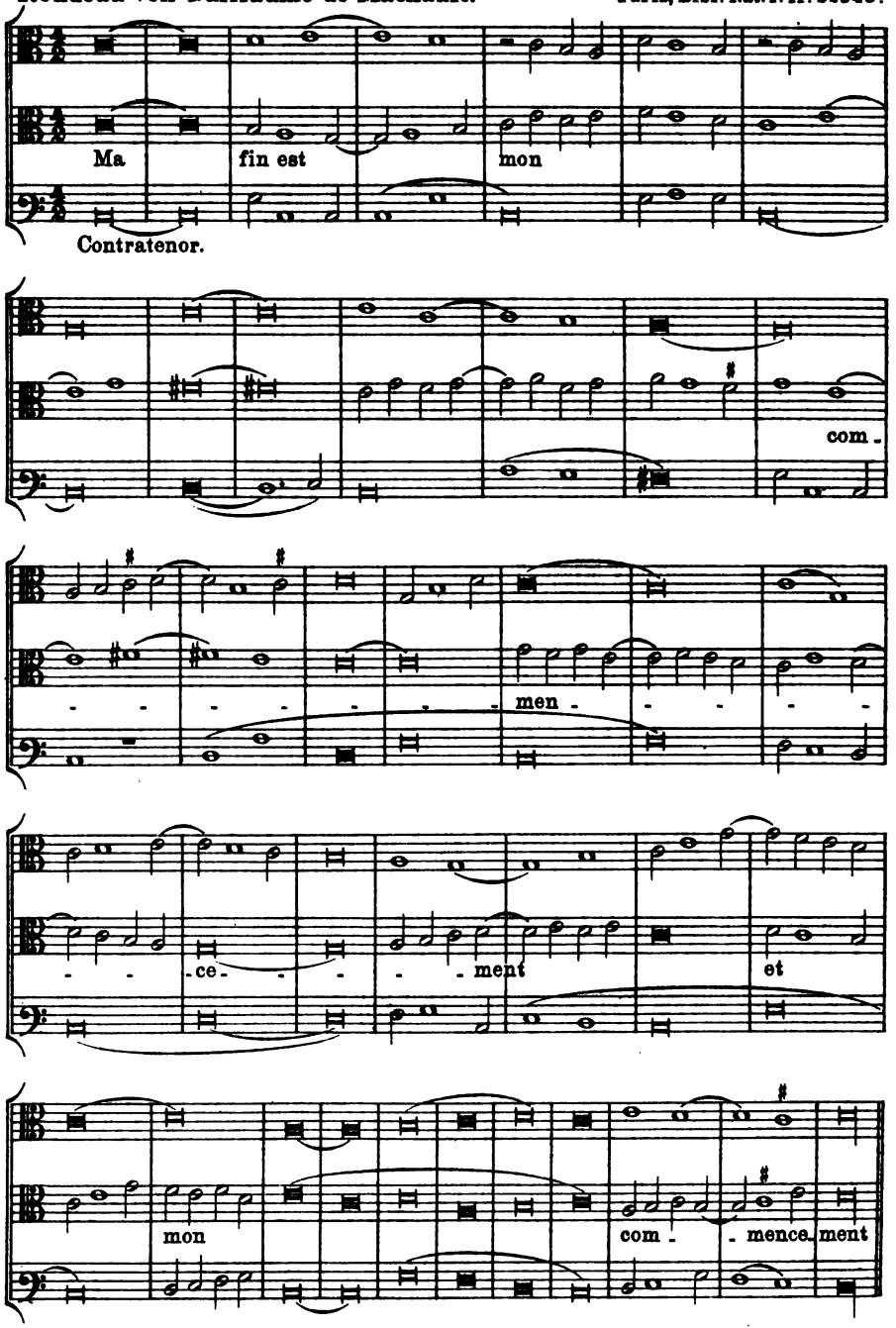
1) Im Ms. als *h* besonders bezeichnet.
2) Den vollständigen Text siehe im Anhang. III.

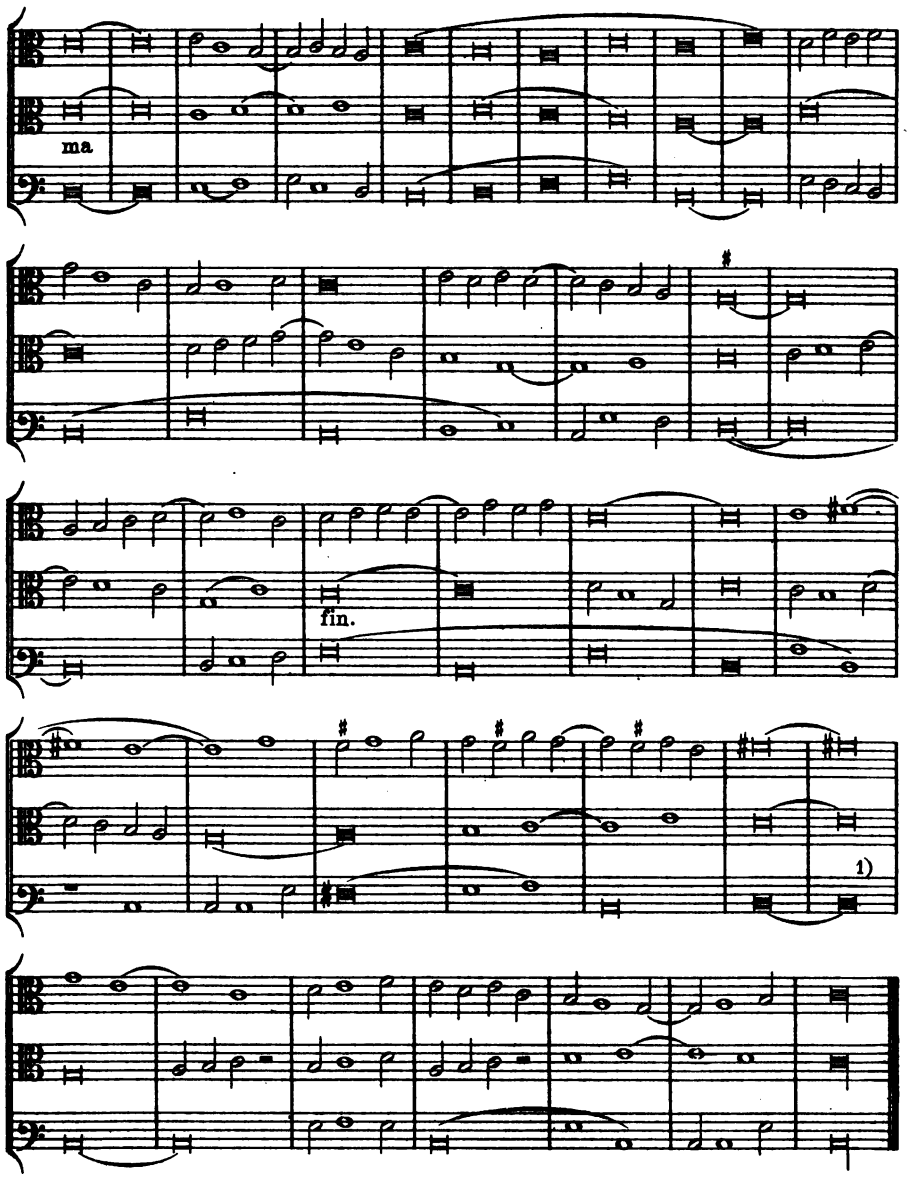


1) Als ♮ besonders bezeichnet.

Nr. 22.

Rondeau von Guillaume de Machault. Paris, Bibl. Nat. f. fr. 22546.



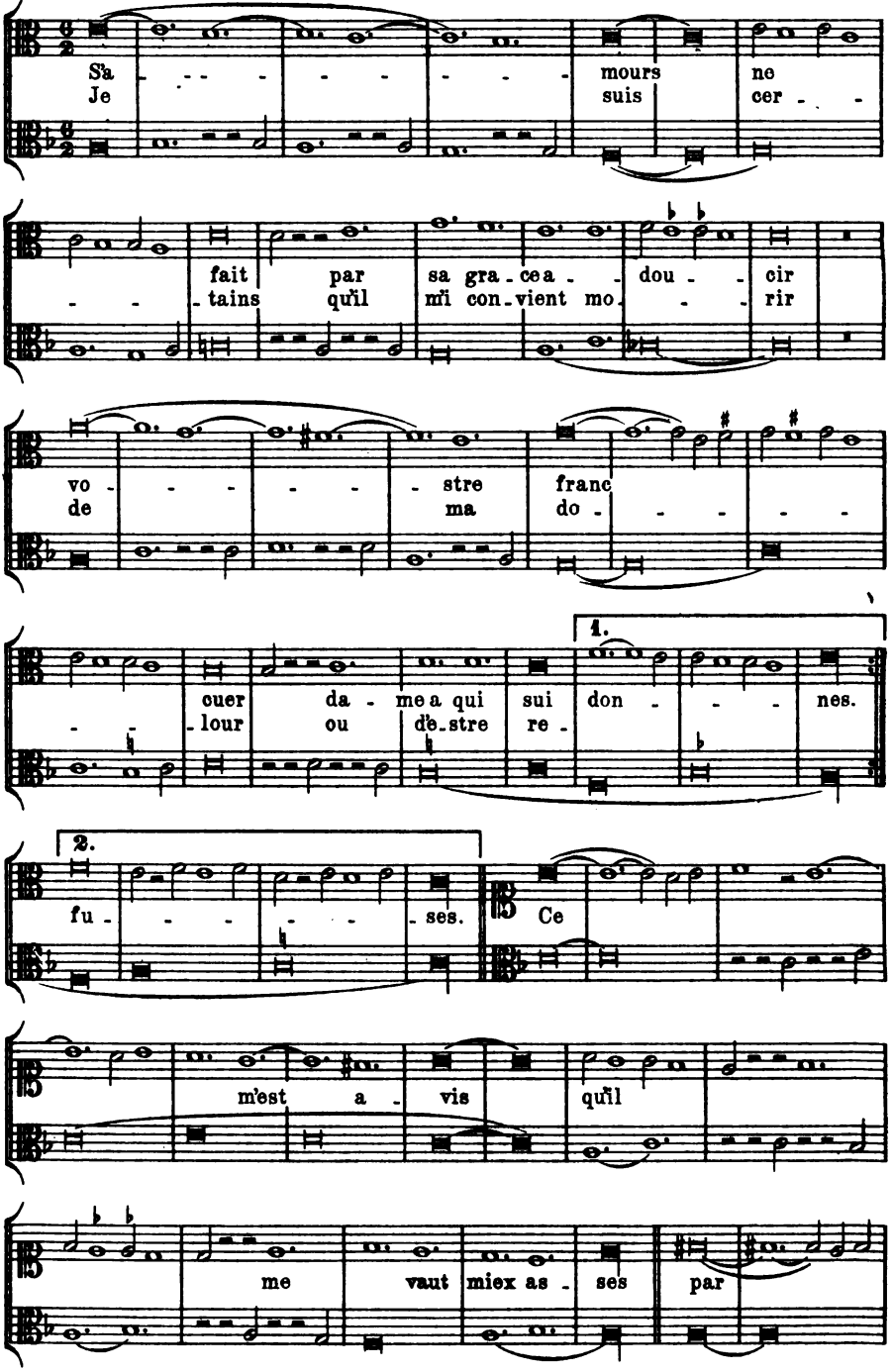


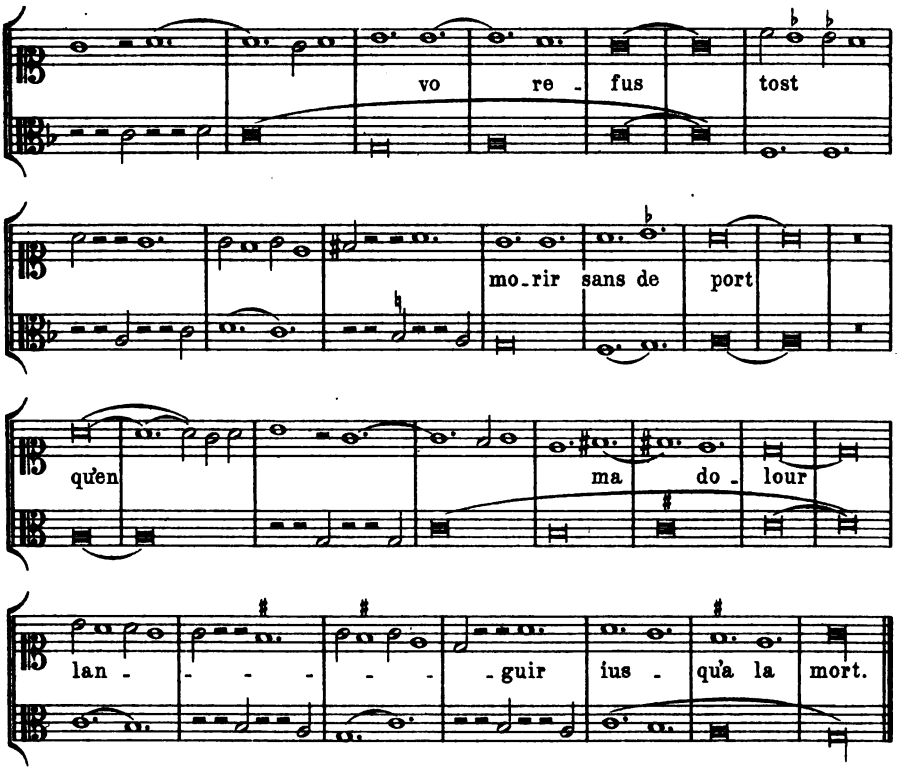
Ma fin est mon commencement a
Et mon commencement ma fin b
Et teneure vraiement a
Ma fin est mon commencement. a —
Mes tiers chans trois fois seulement a
Se retrograde et einsi fin b
Ma fin est mon commencement a
Et mon commencement ma fin. b.

1) Der Plica-Ton *e* ist nicht berücksichtigt worden. Bei strenger Umkehrung der Reihe müßte er vor *d* erklingen.

Nr. 23.

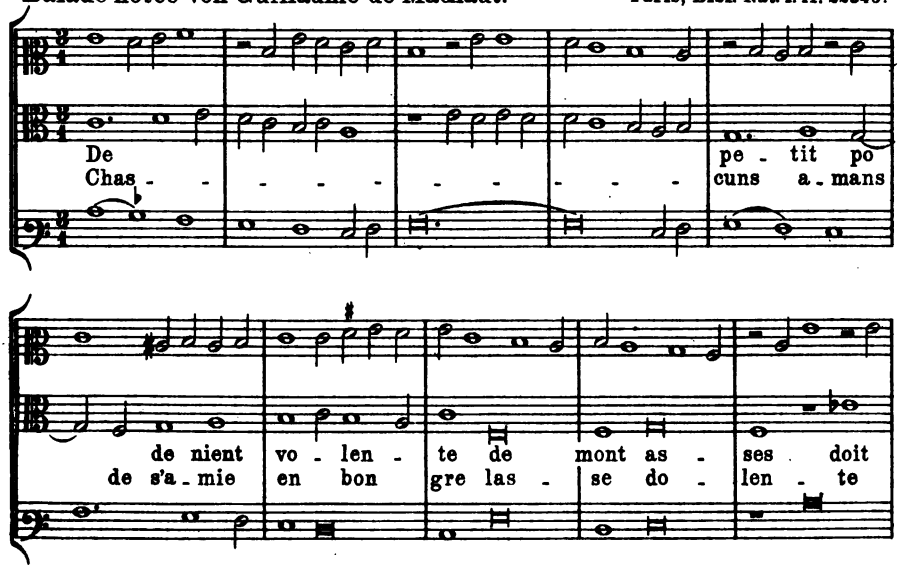
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.





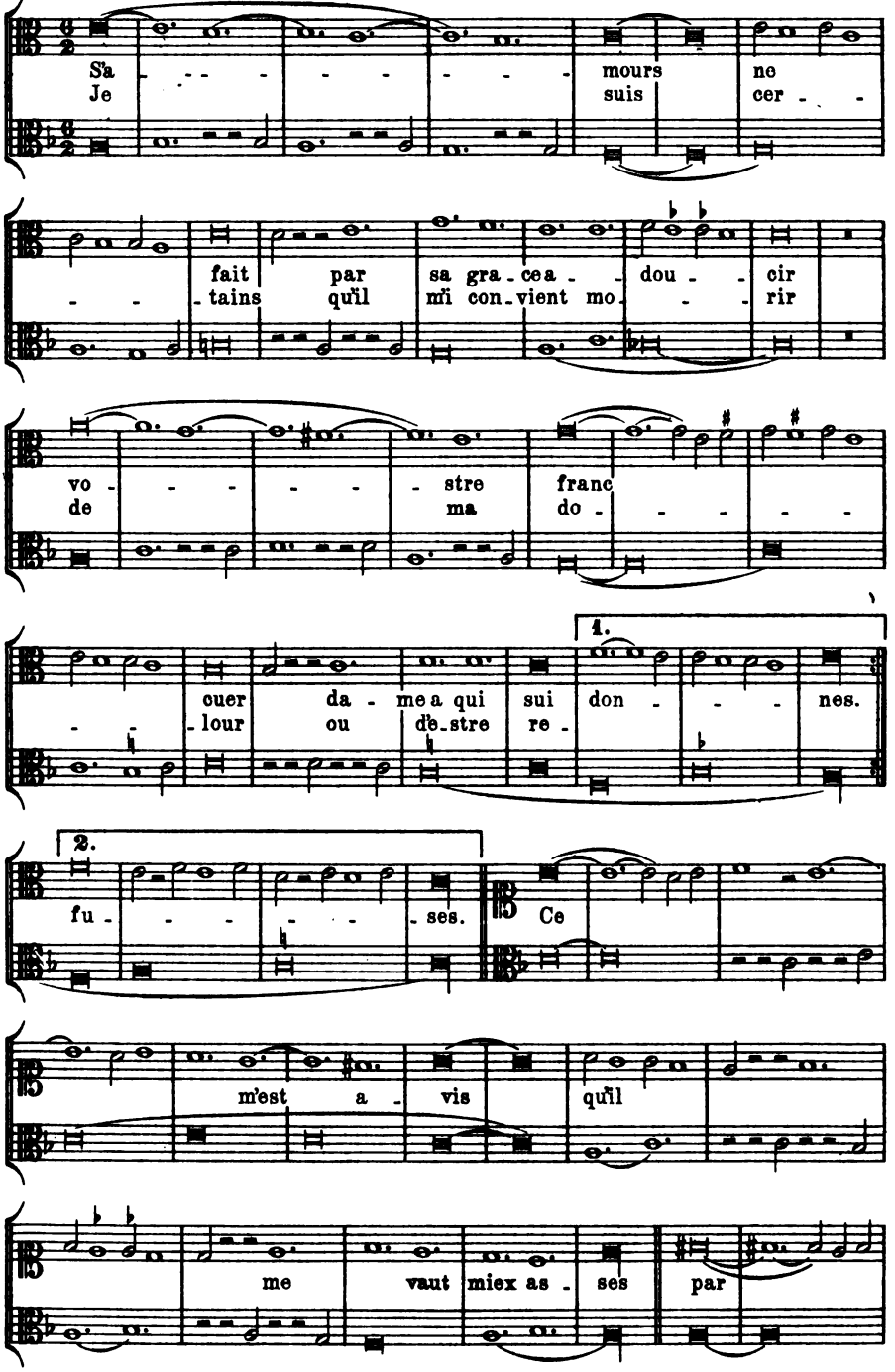
Nr. 24.

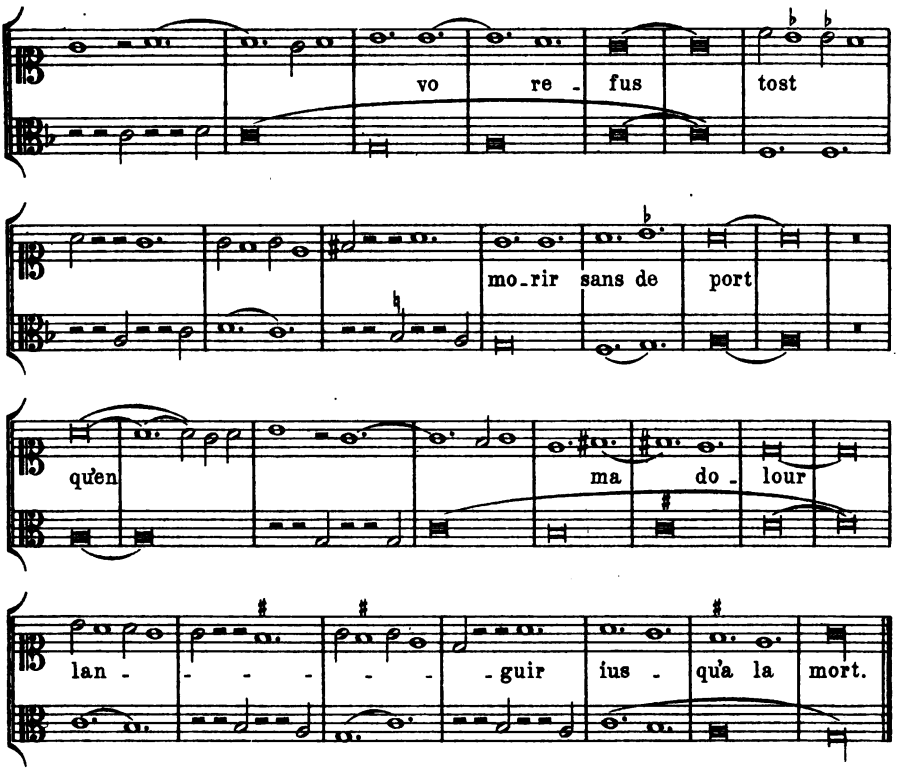
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



Nr. 23.

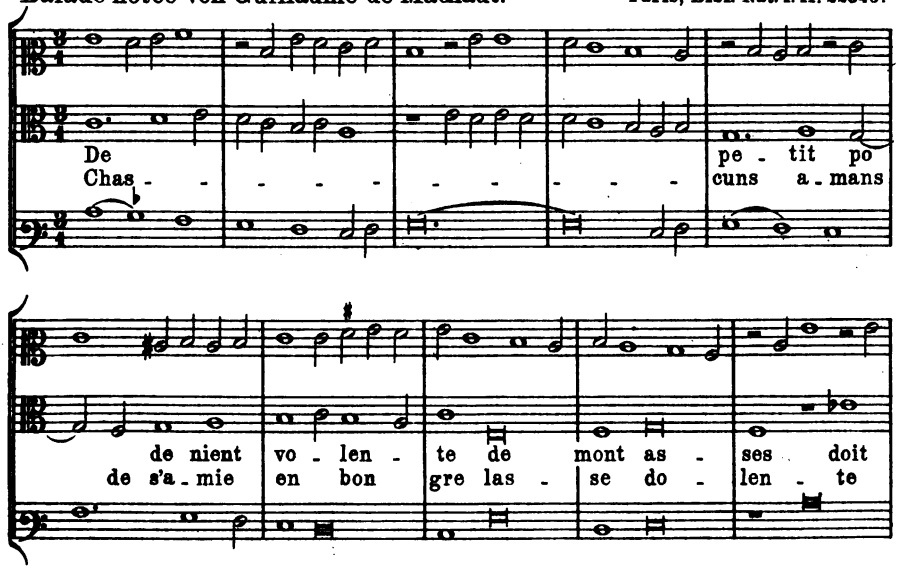
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.

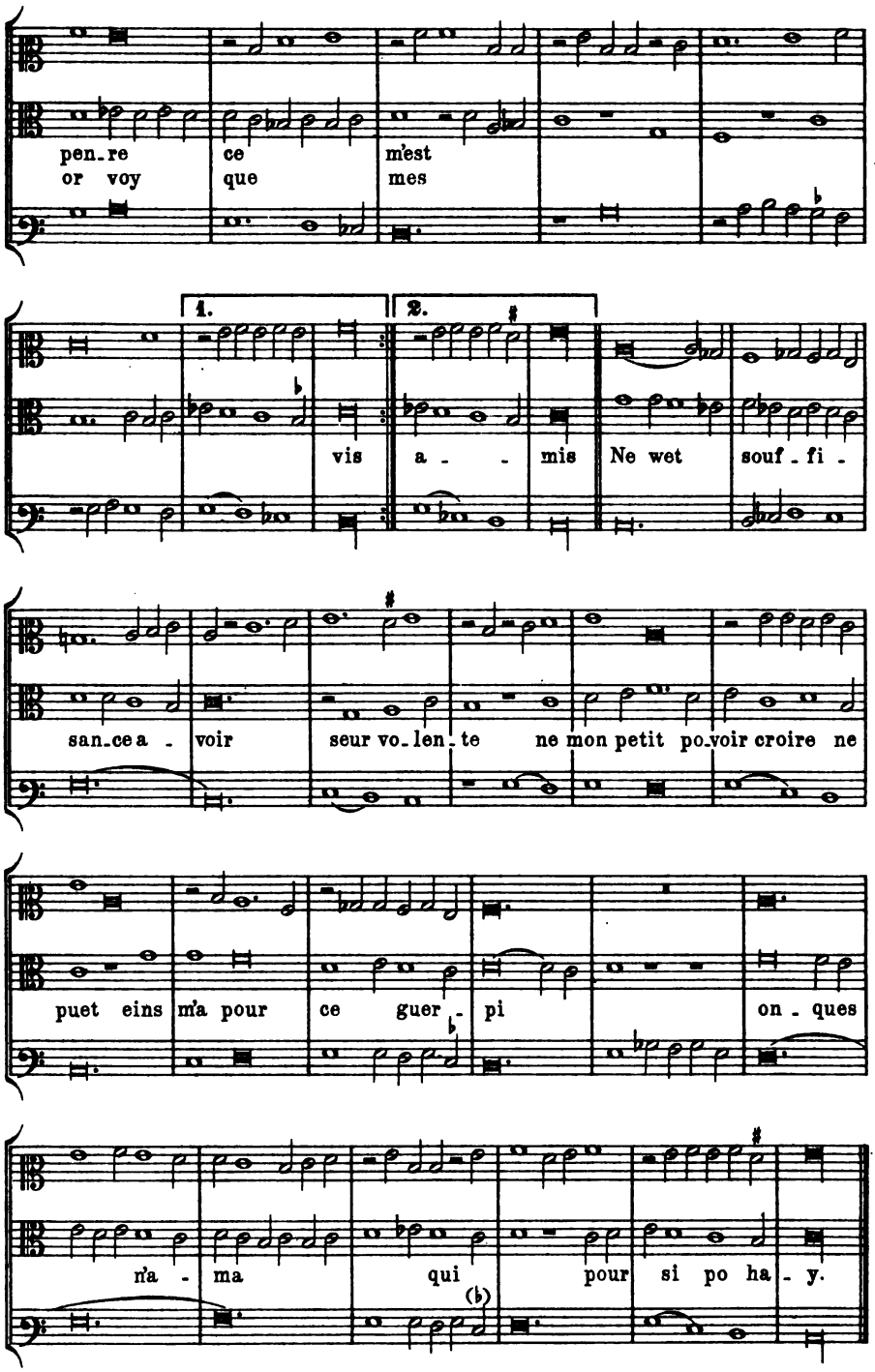




Nr. 24.

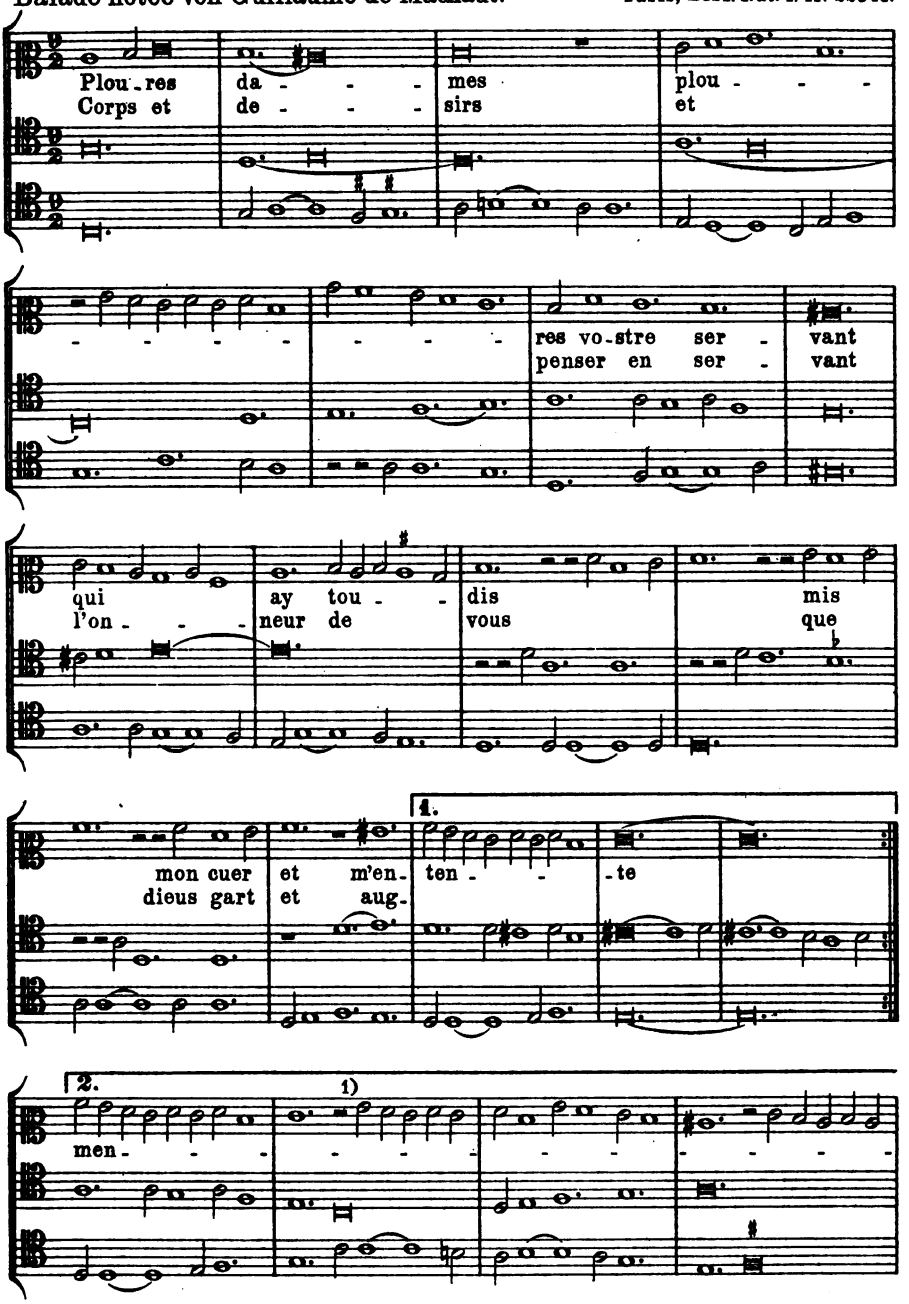
Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



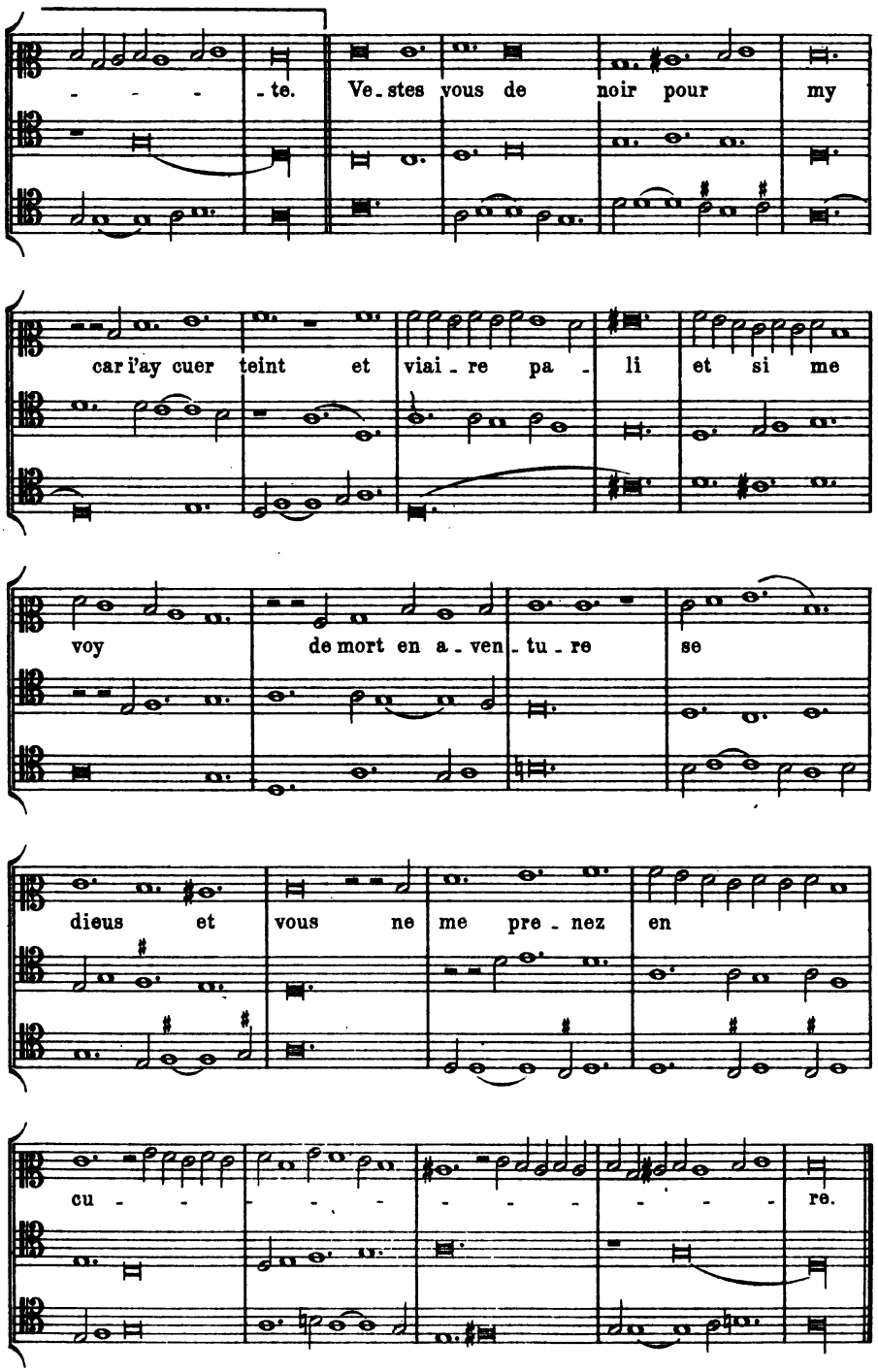

pen_re ce m'est
or voy que mes
1.
2.
vis a - mis Ne wet souf - fi -
san_ce a - voir seur vo_len_te ne mon petit po_voir croire ne
puet eins m'a pour ce guer - pi on - ques
n'a - ma qui pour si po ha - y.

Nr. 25

Balade notée von Guillaume de Machaut. Paris, Bibl. Nat. f. fr. 22546.



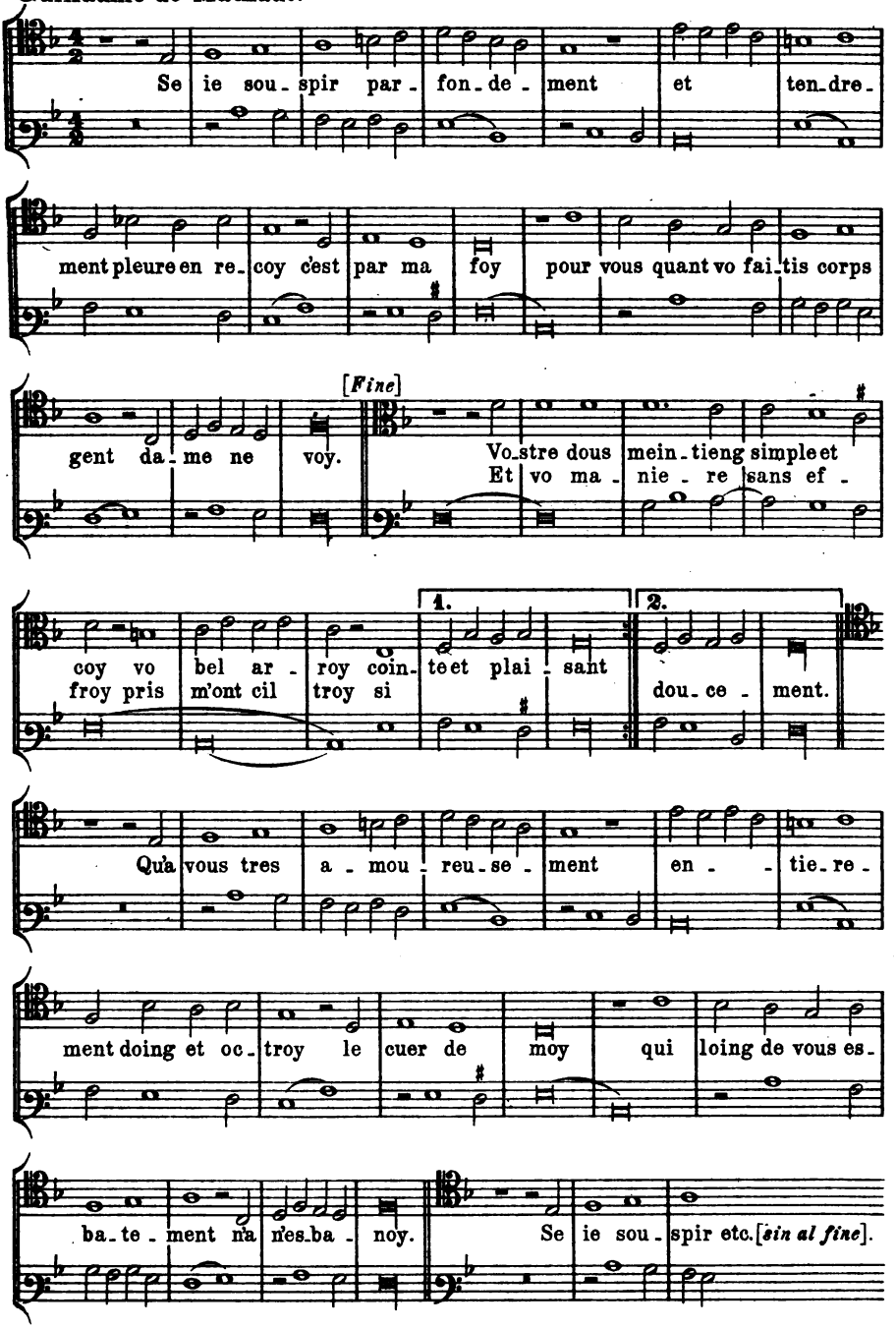
1) Wenn man die Pause als Schreibfehler annehmen wollte, würde die erste Note des folgenden Taktes in den vorhergehenden herübergenommen werden müssen und die vierte Note *f* den Wert dreier Minimä erhalten. Dadurch wären die krassen Dissonanzen vermieden.


- - - - te. Ve - stes vous de noir pour my
car i'ay cuer teint et viai - re pa - li et si me
voy de mort en a - ven - tu - re se
dieus et vous ne me pre - nez en
cu - - - - - - - - - - re.

Nr. 26.

Chanson baladee von
Guillaume de Machaut.

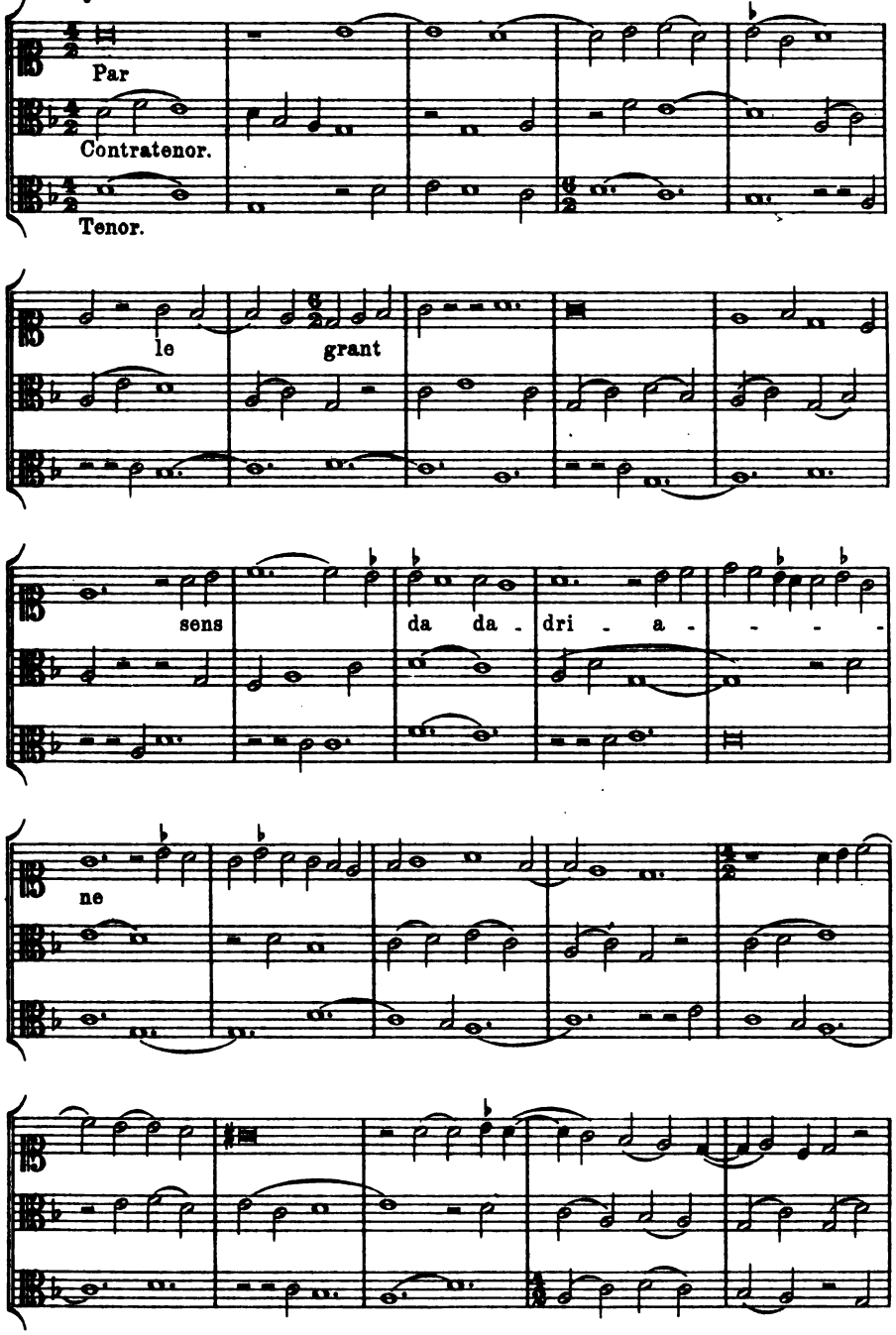
Paris, Bibl. Nat. f. fr. 22546.



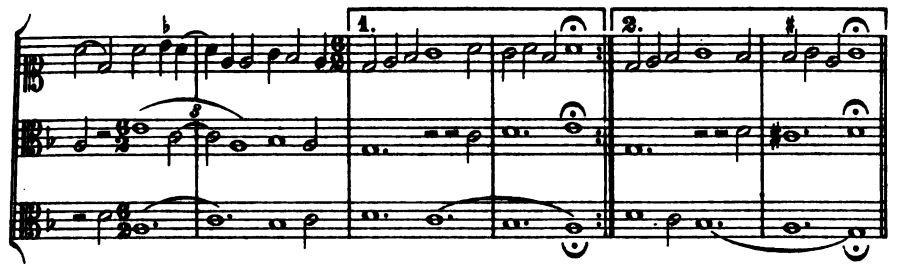
Nr. 27.

Anonym.[1]

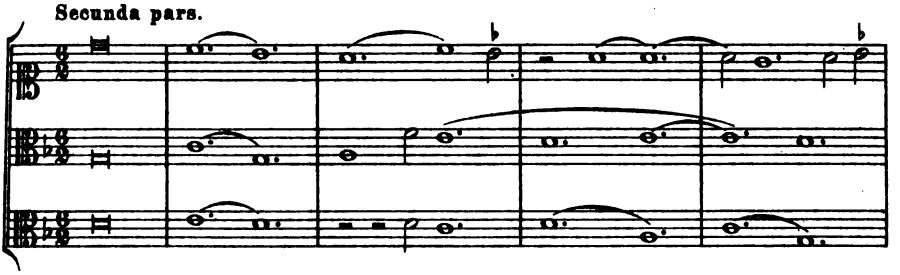
Paris, Bibl. Nat. fonds ital. 568.

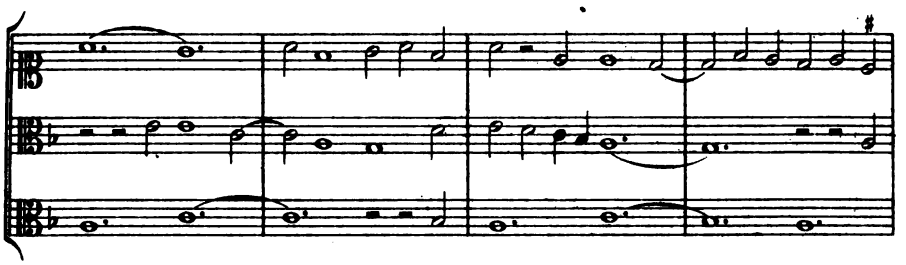


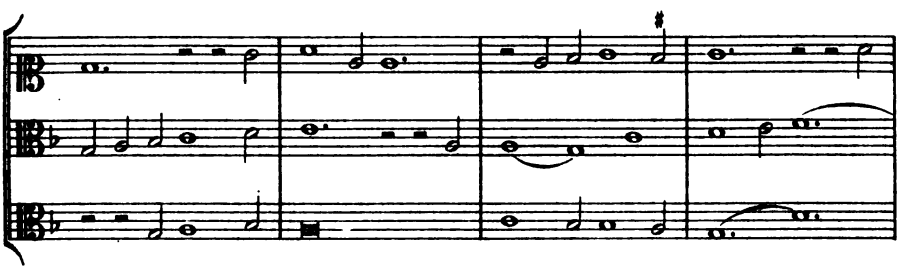
1) Den vollständigen Text siehe im Anhang. III.

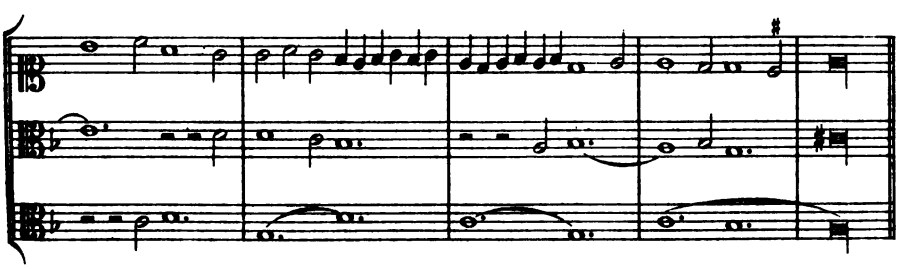


Secunda pars.

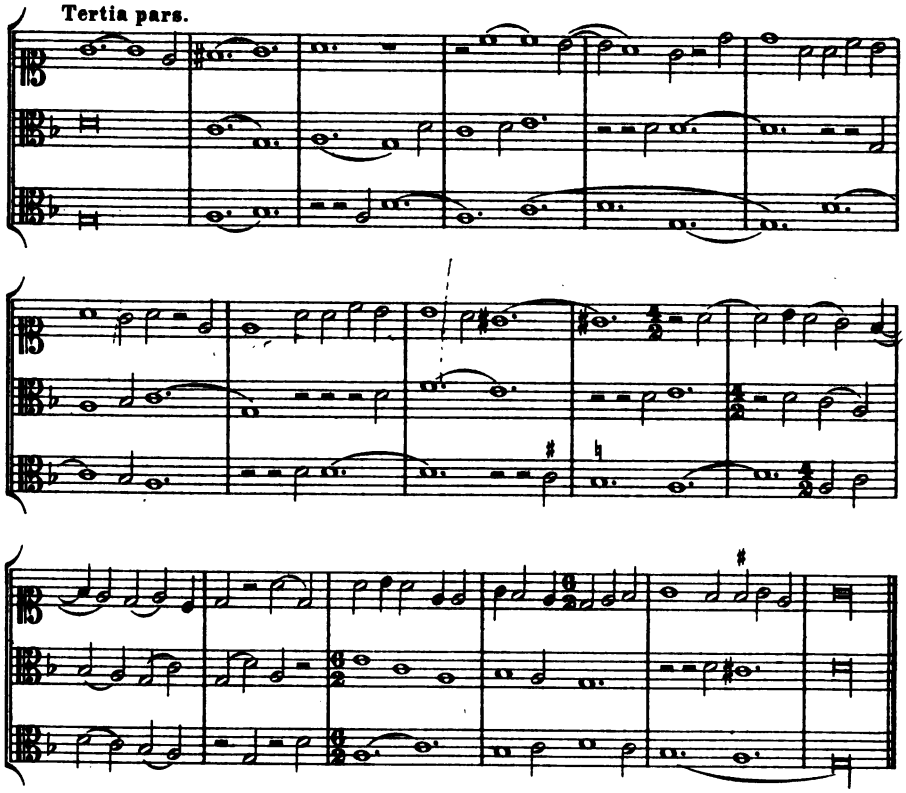








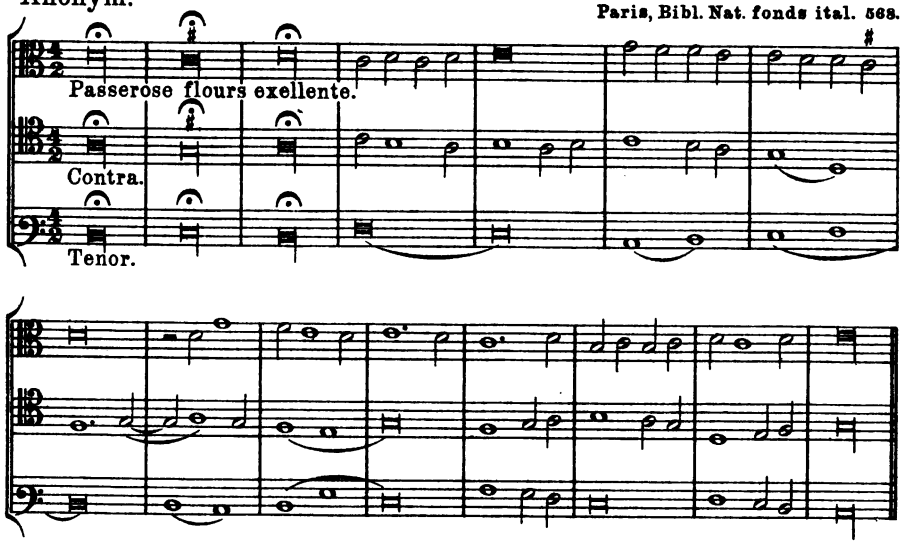
Tertia pars.



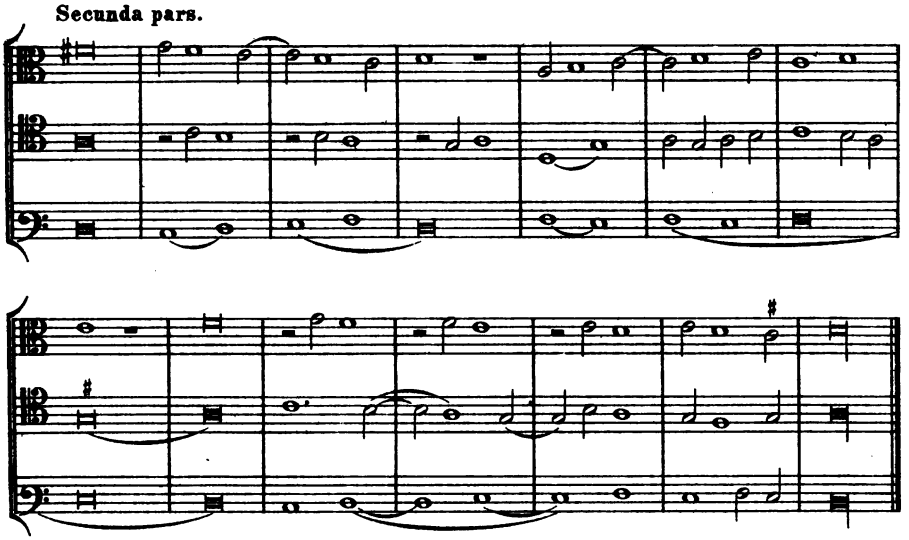
Nr. 28.

Anonym.

Paris, Bibl. Nat. fonds ital. 568.



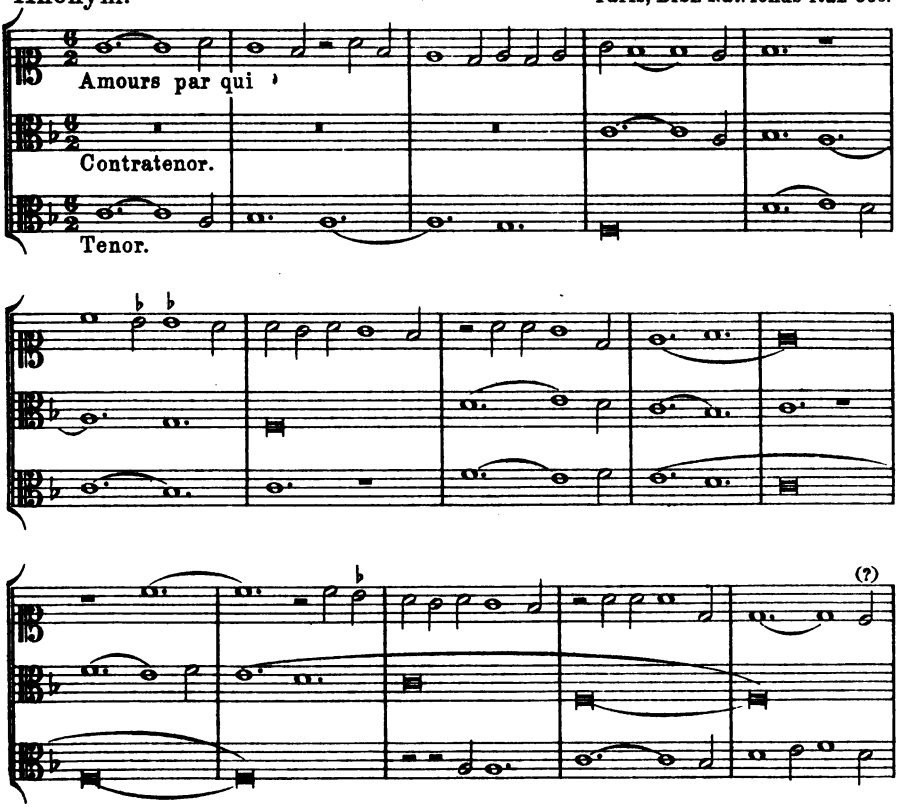
Secunda pars.

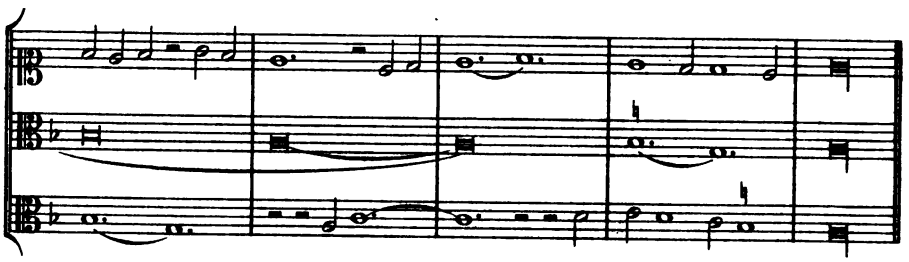


Nr. 29.

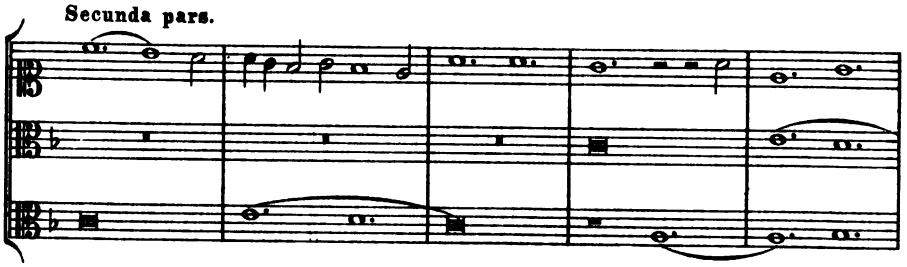
Anonym.

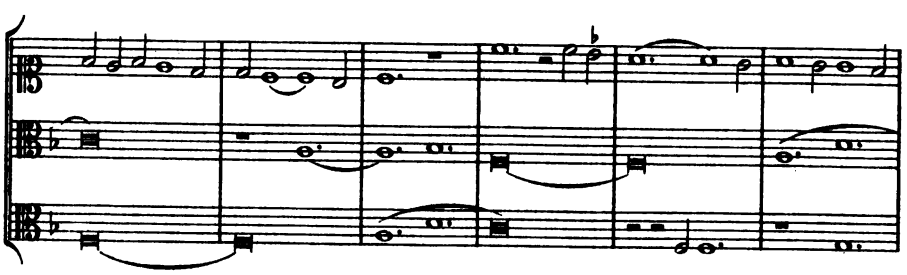
Paris, Bibl. Nat. fonds ital. 568.

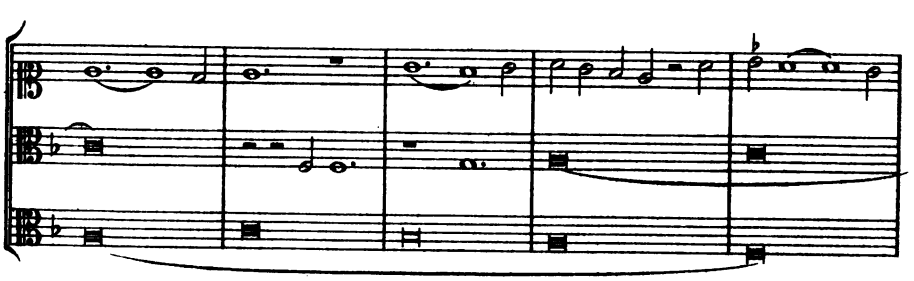


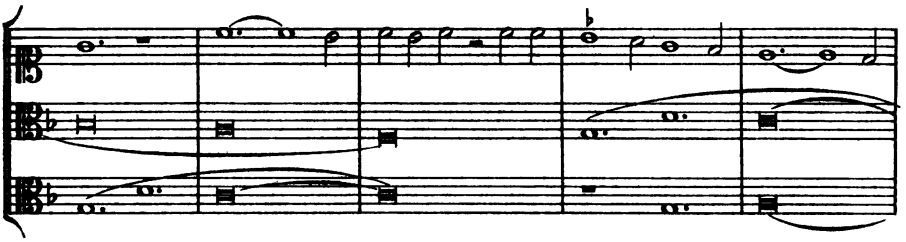


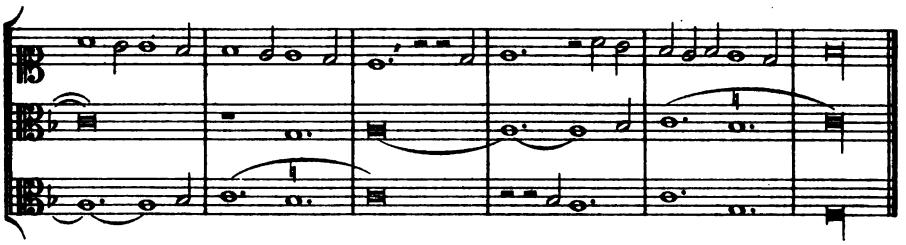
Secunda pars.





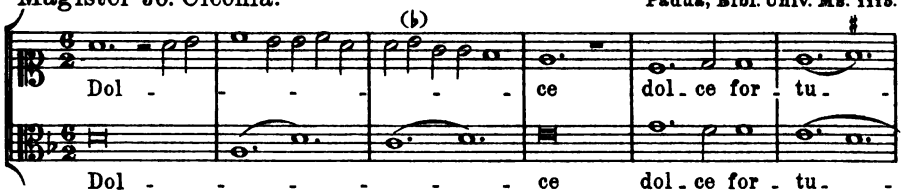


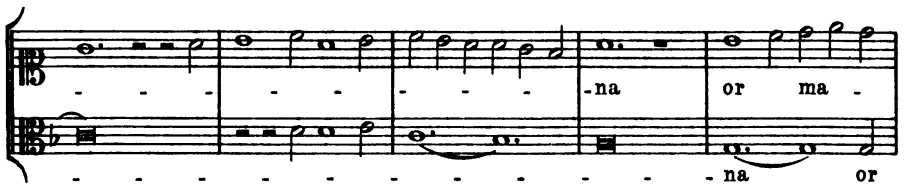


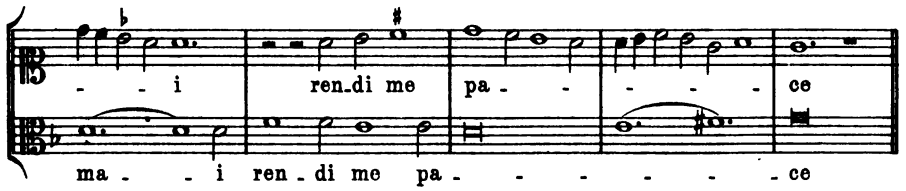


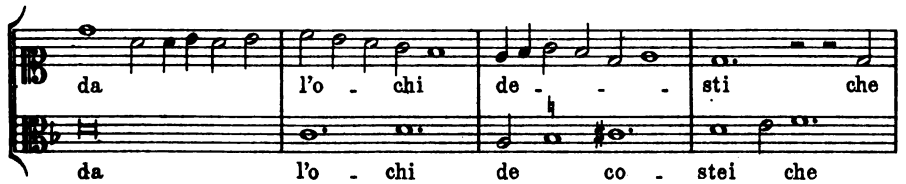
Nr. 30.

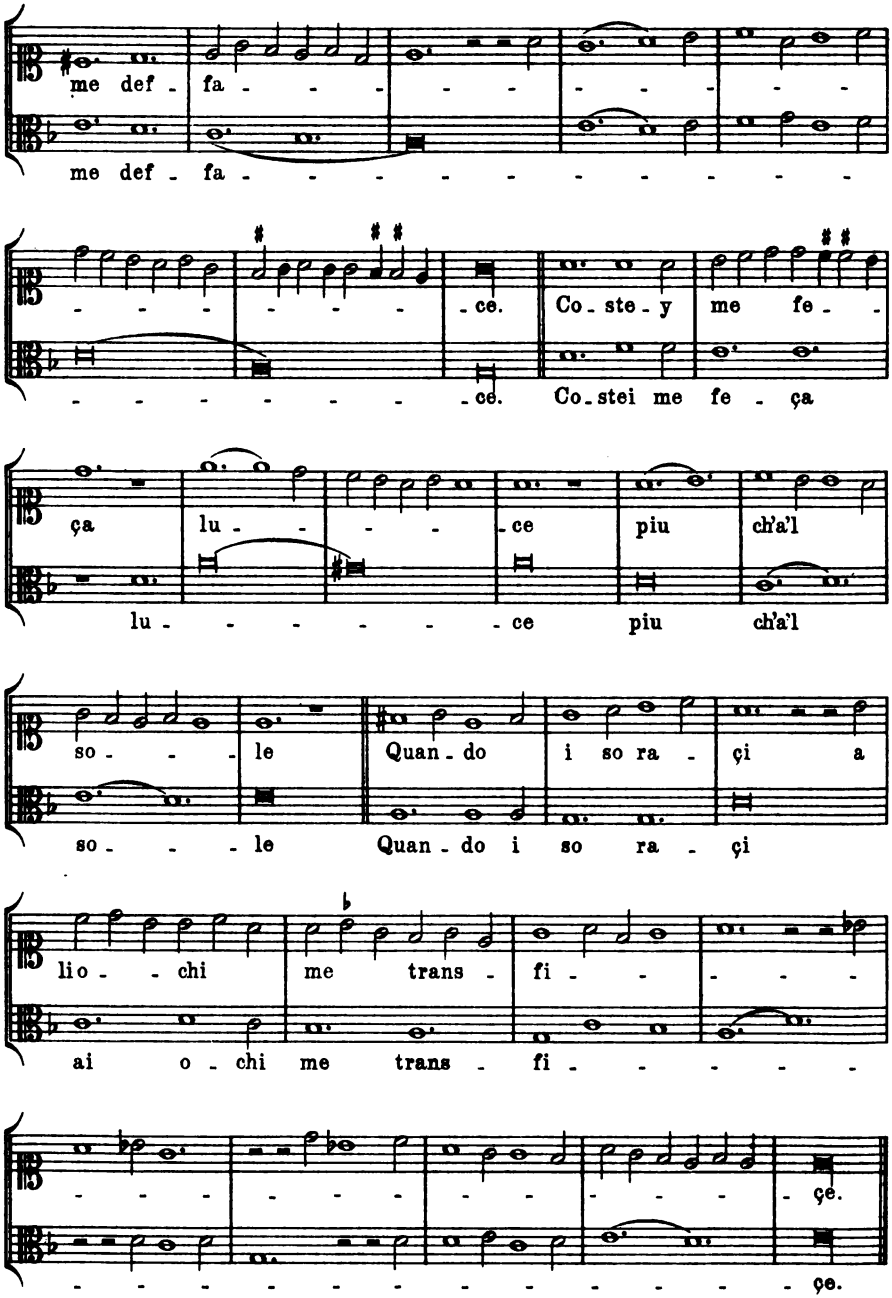
Magister Jo. Ciconia. Padua, Bibl. Univ. Ms. 1115.











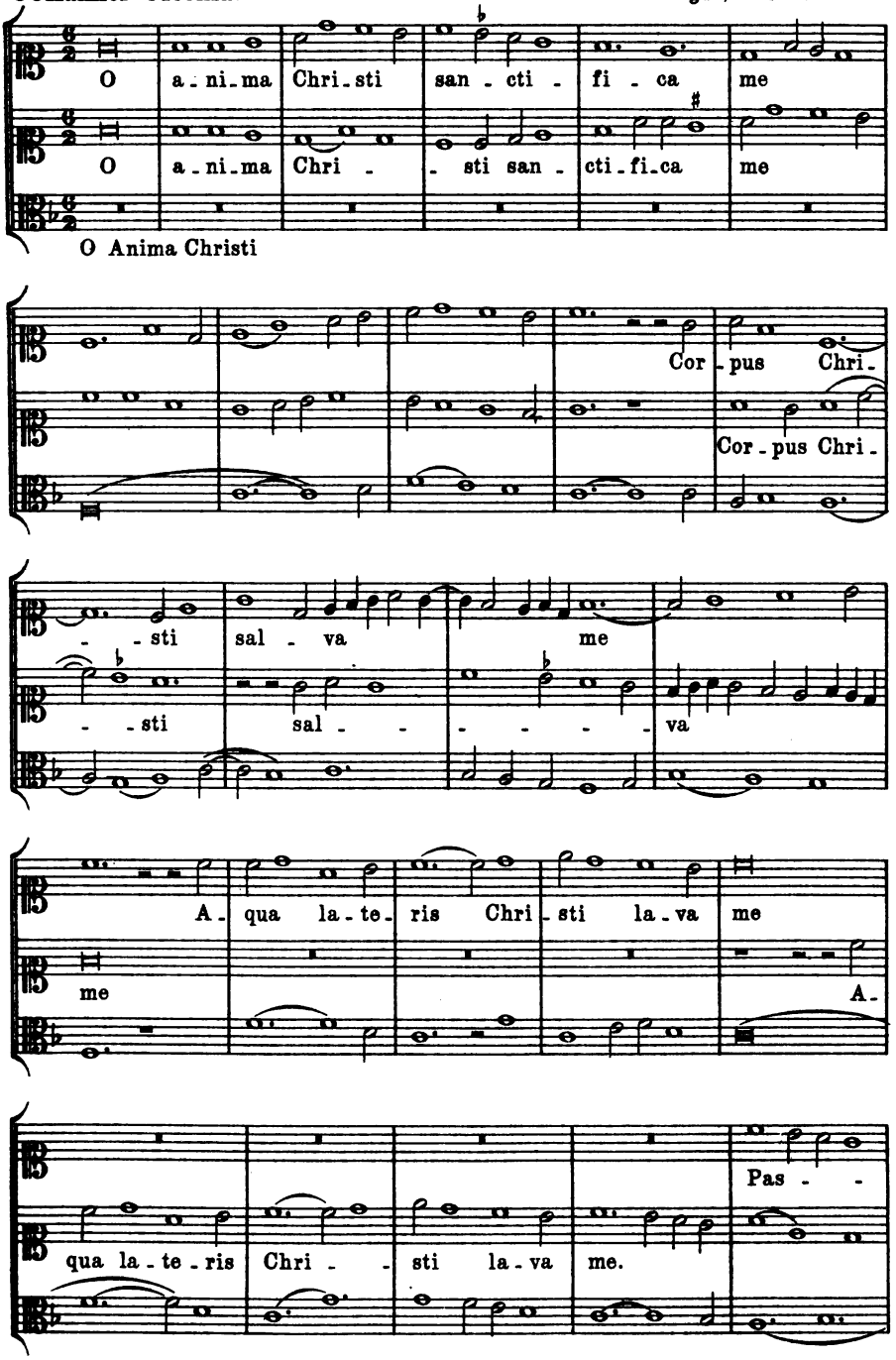
Misero me che piu de ço me dole
Veçendo mancher le dolçe promesse
Ogni leticia el mio cor ferisse 1)
Poy che l so viso a me negar li piace.
Dolce etc.

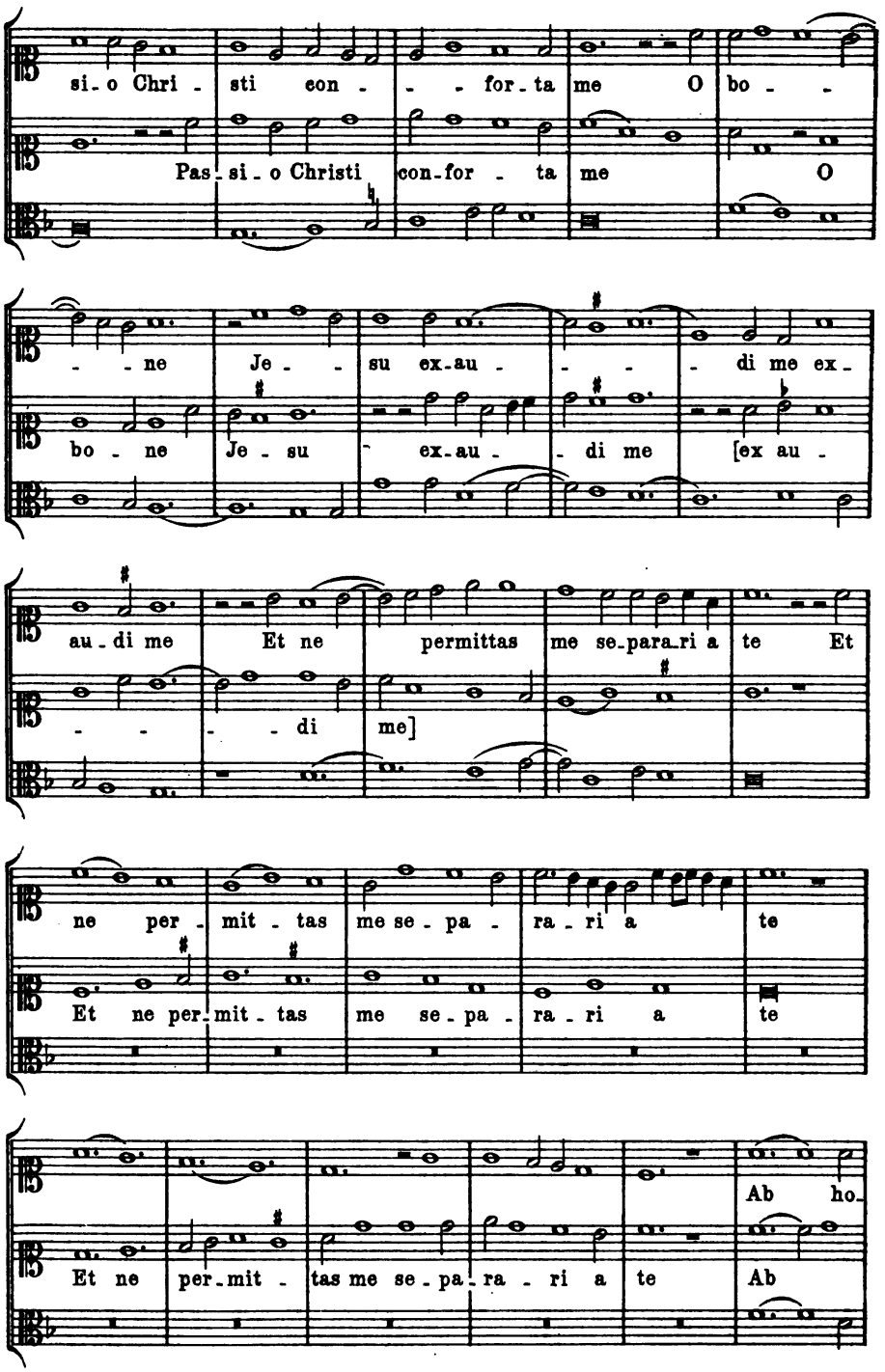
1) Im Ms. fenisse.

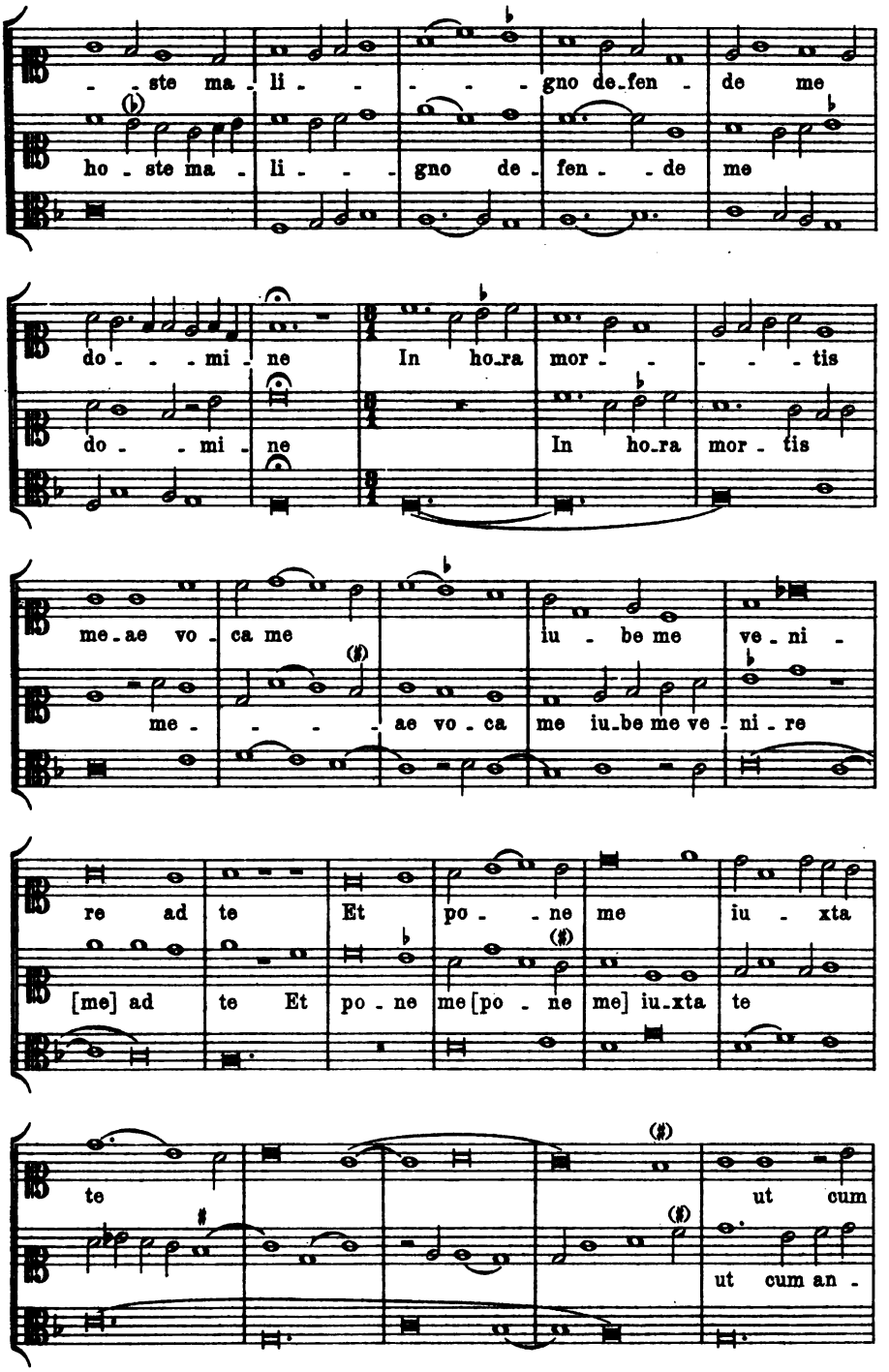
III.

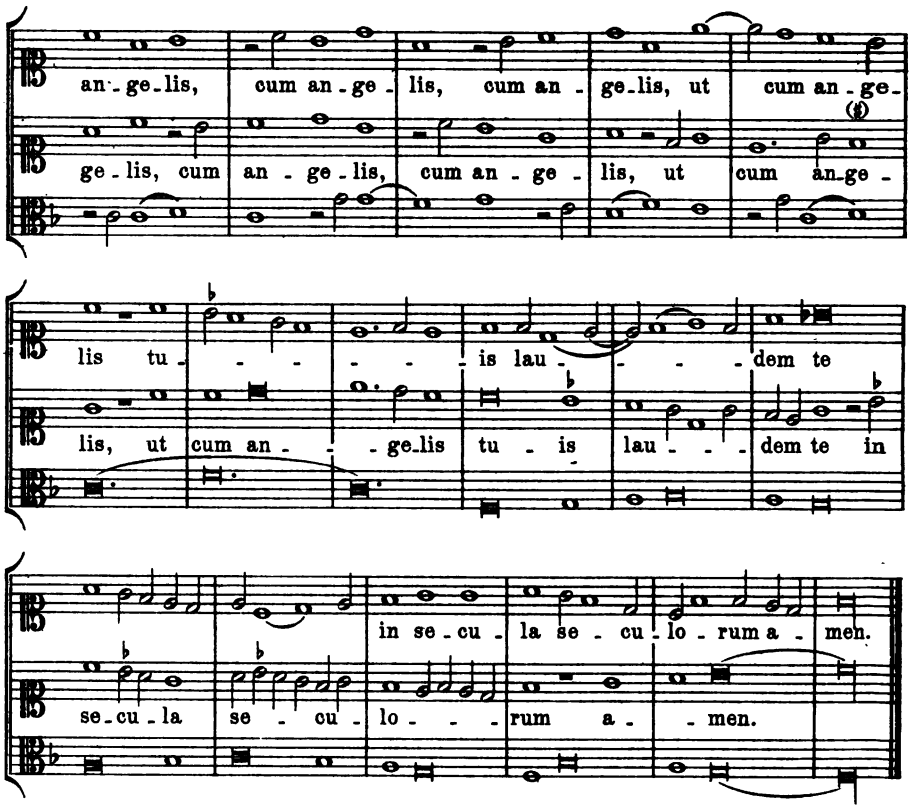
Nr. 31.

Johannes Ciconia. Bologna, Bibl. Univ. 2216.



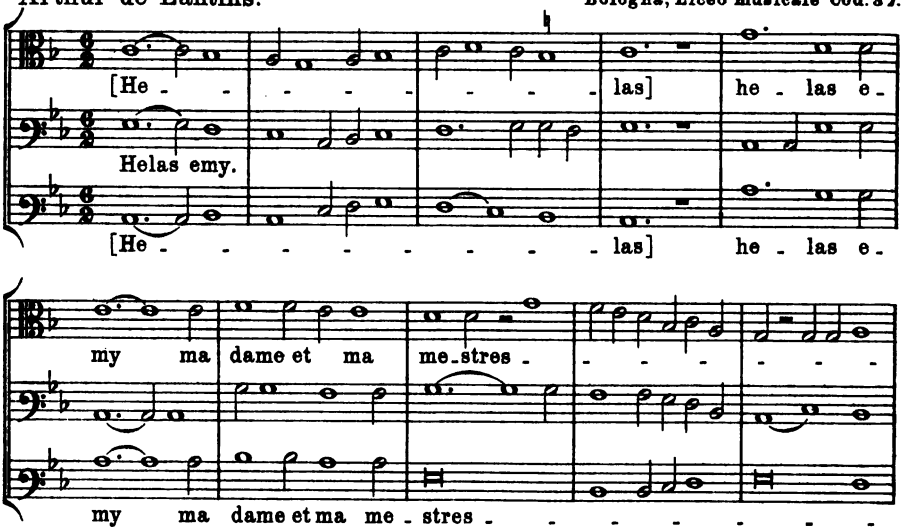

si_o Chri_ sti con_ _ _ for_ta me O bo_ _
Pas_si_o Christi con_for_ta me O
_ _ ne Je_ _ su ex_au_ _ _ _ di me ex_
bo_ne Je_su ex_au_ _ di me [ex au_
au_di me Et ne permittas me se_para_ri a te Et
_ _ _ _ di me]
ne per_mit_tas me se_pa_ra_ri a te
Et ne per_mit_tas me se_pa_ra_ri a te
Ab ho_
Et ne per_mit_ tas me se_pa_ra_ri a te Ab

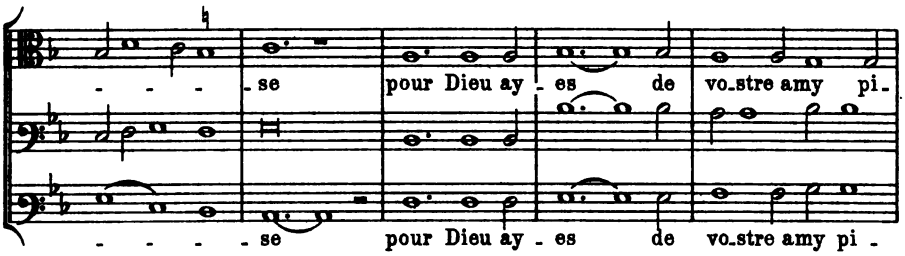

- - ste ma - li - - - - gno de-fen - de me
ho - ste ma - li - - gno de - fen - - de me
do - - - mi - ne In ho-ra mor - - - - - tis
do - - mi - ne In ho-ra mor - tis
me-ae vo - ca me iu - be me ve - ni -
me - - - - ae vo - ca me iu-be me ve - ni - re
re ad te Et po - - ne me iu - xta
[me] ad te Et po - ne me [po - ne me] iu-xta te
te ut cum
ut cum an -

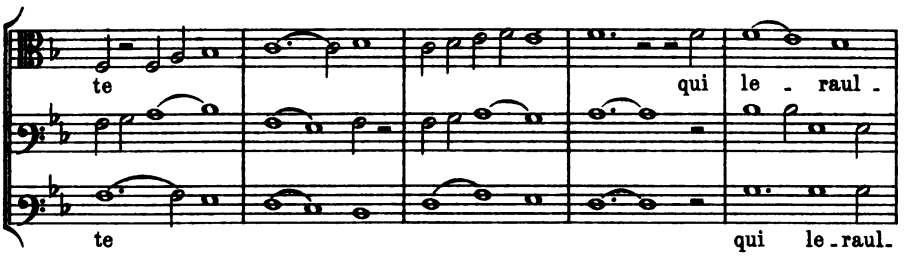


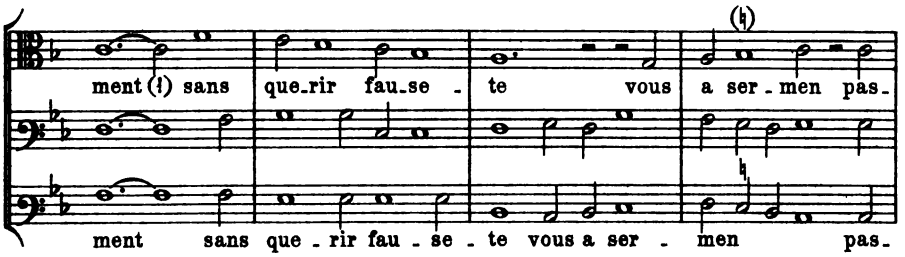
Nr. 32.

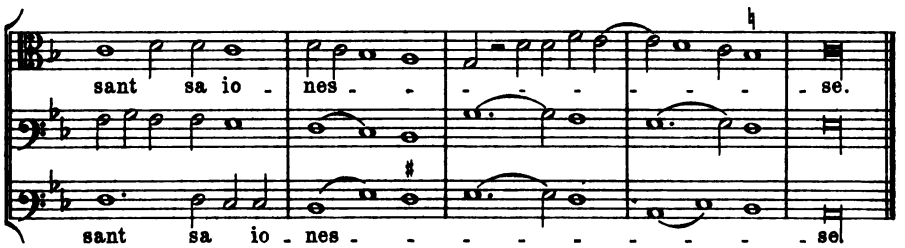
Arthur de Lantins. Bologna, Liceo musicale Cod. 37.





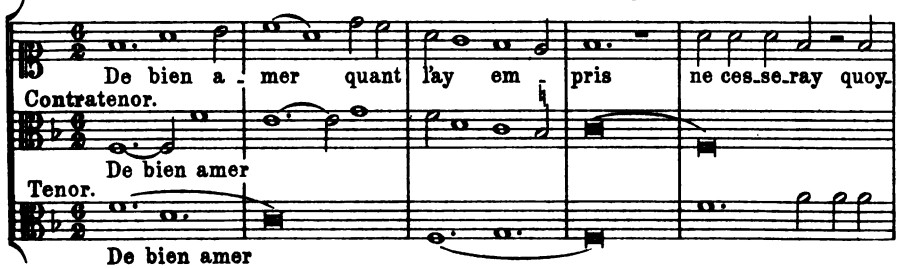


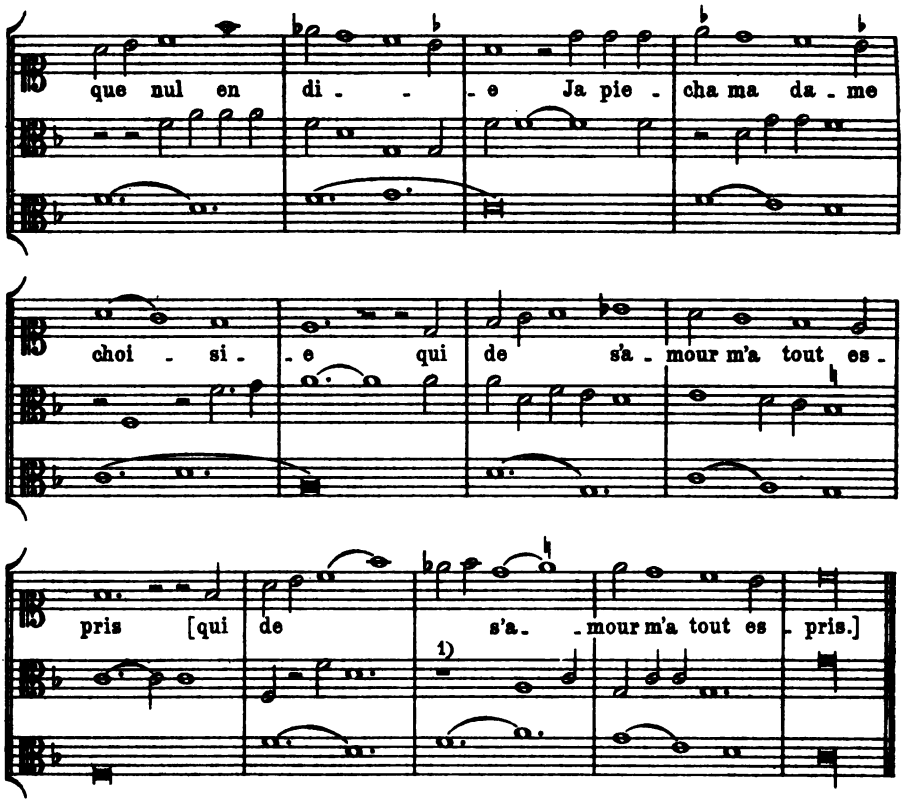




Nr. 33.

P. Fontaine. Bologna, Liceo musicale Cod. 37.

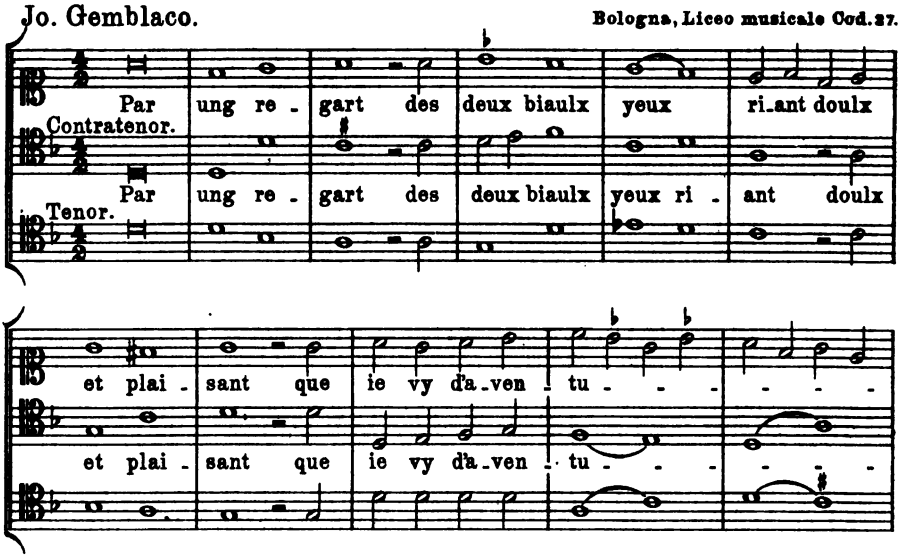




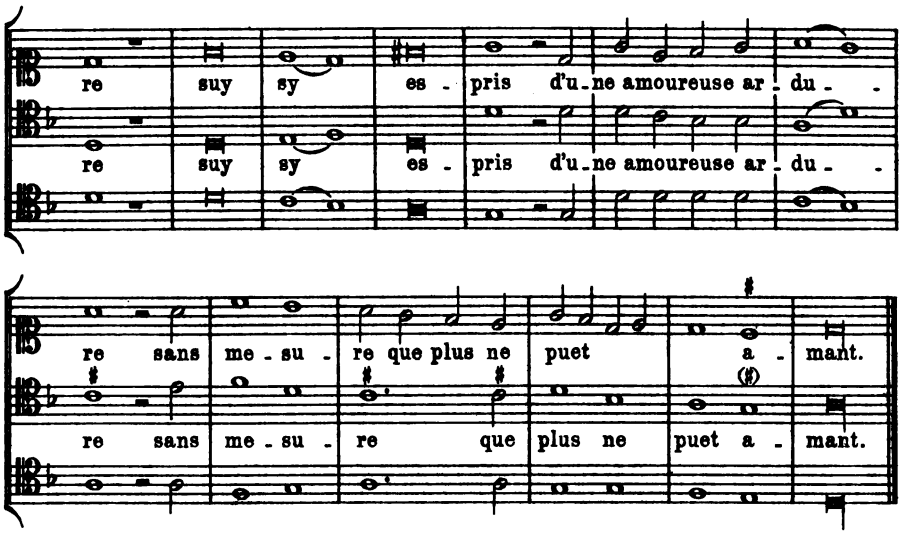
Nr. 84.

Jo. Gemblaco.

Bologna, Liceo musicale Cod. 27.

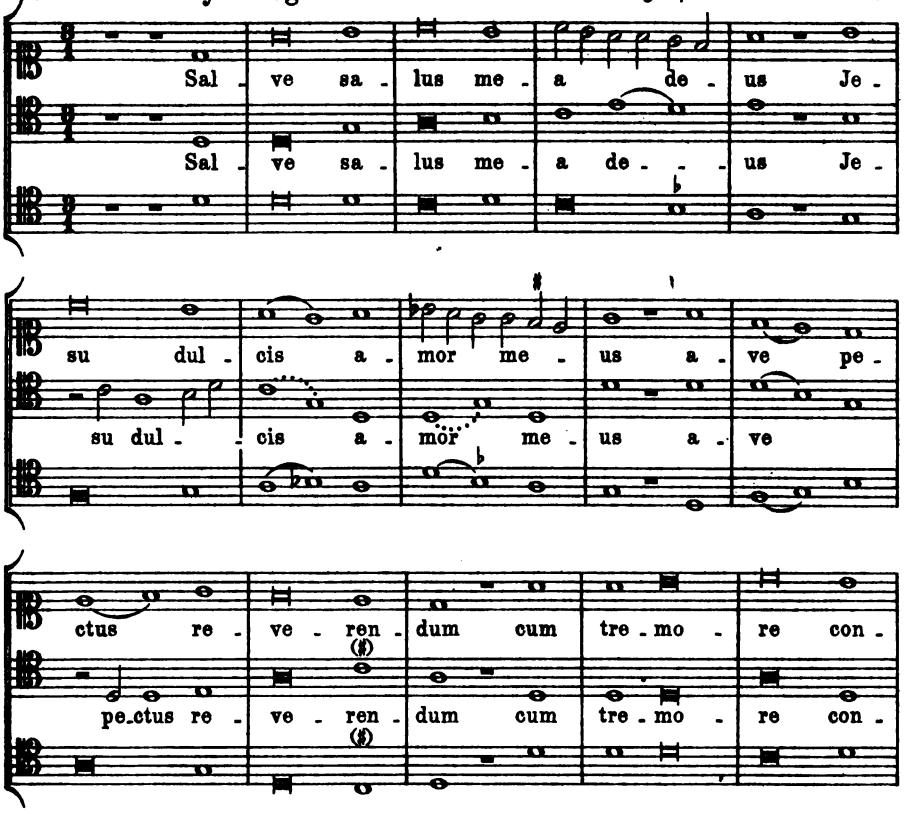


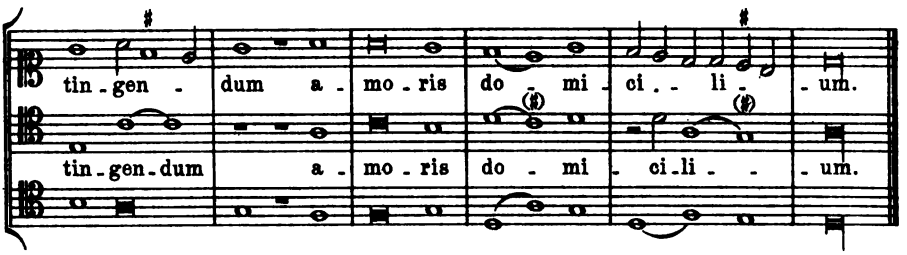
1) Im Ms. minima-Pause.



Nr. 85.

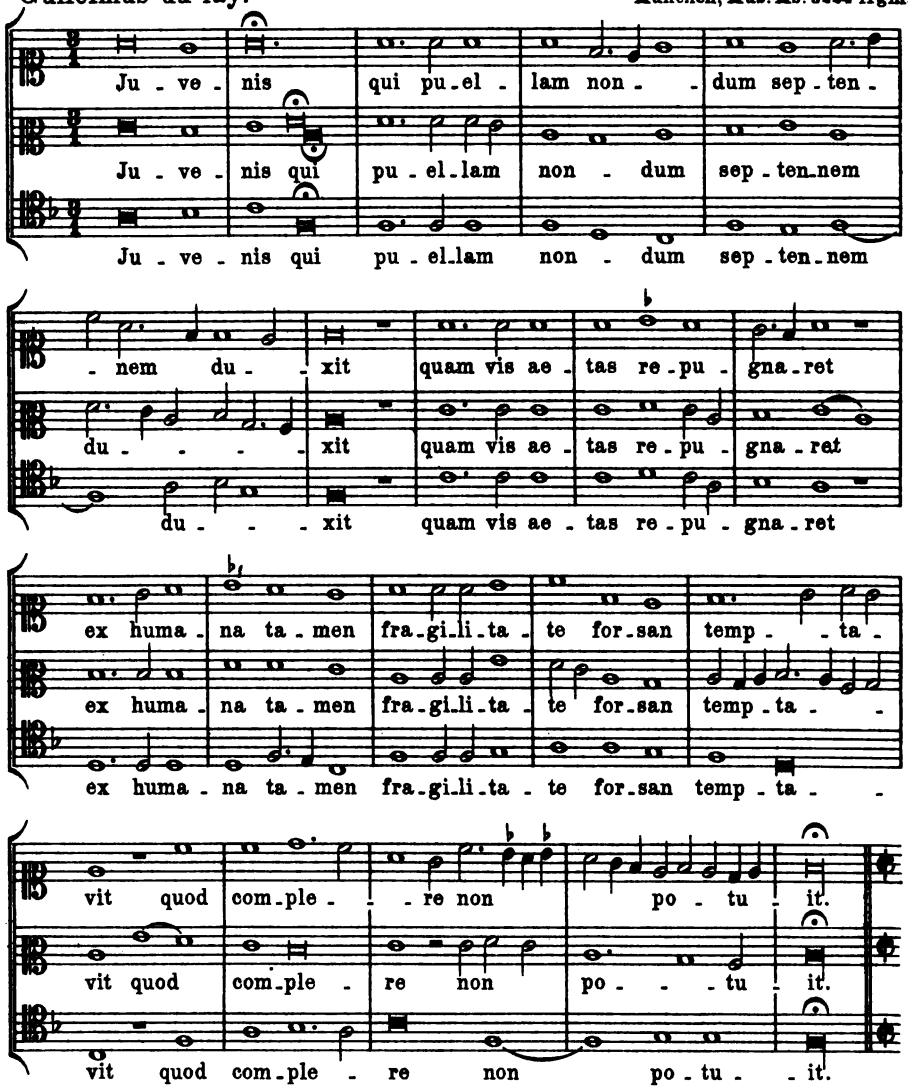
Johannes de Lymburgia. Bologna, Liceo musicale Cod. 37.

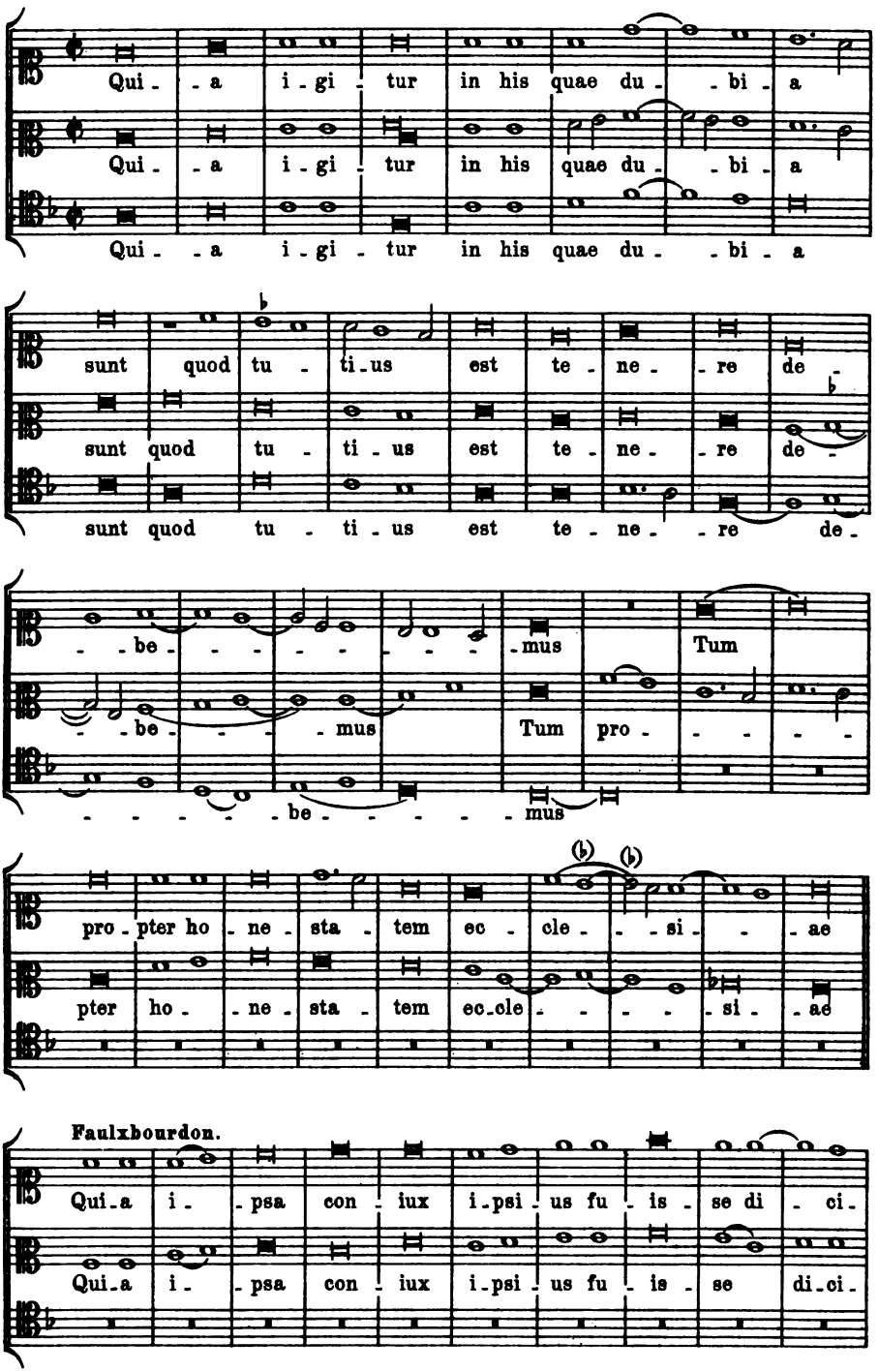


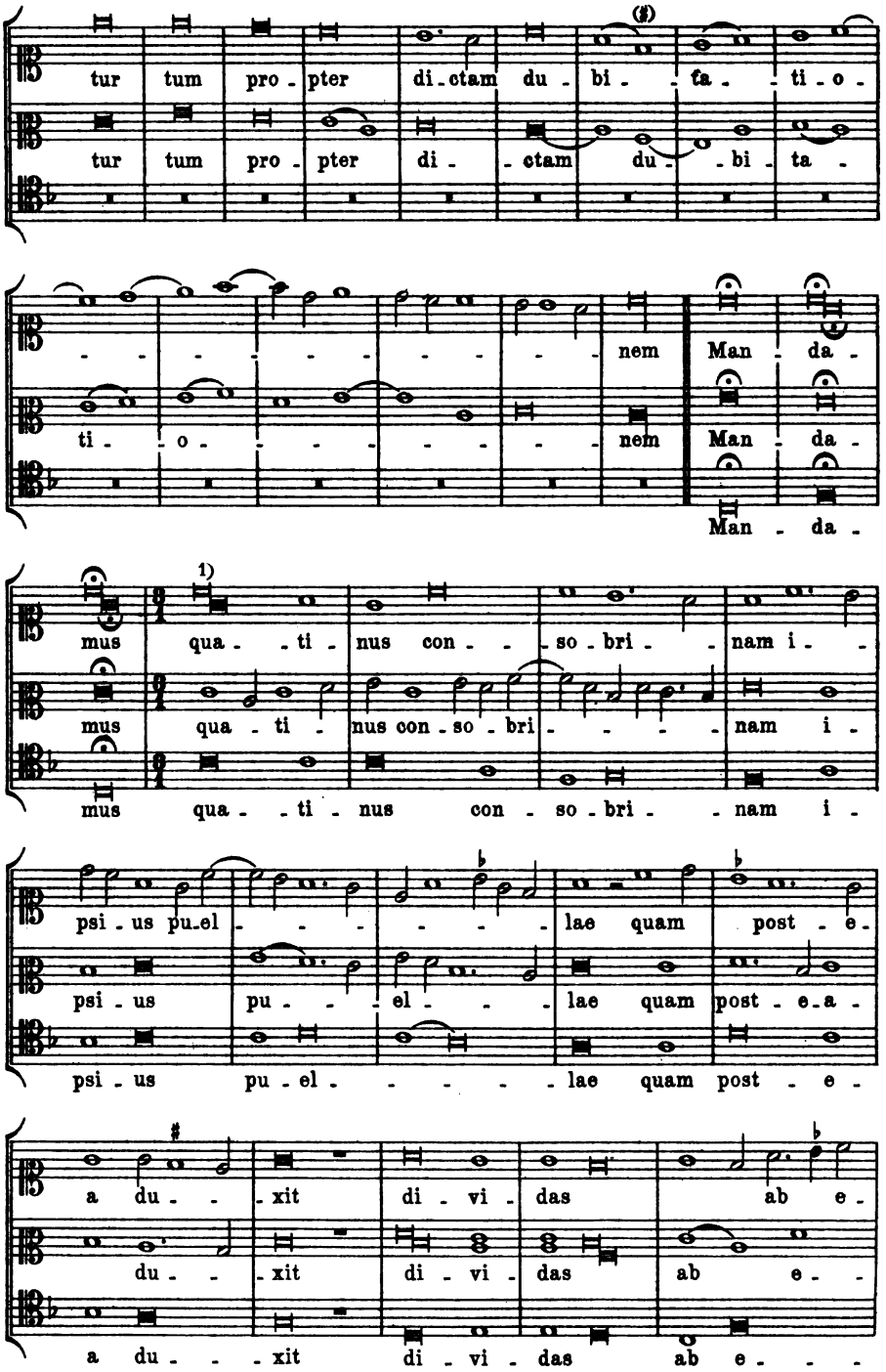


Nr. 86.

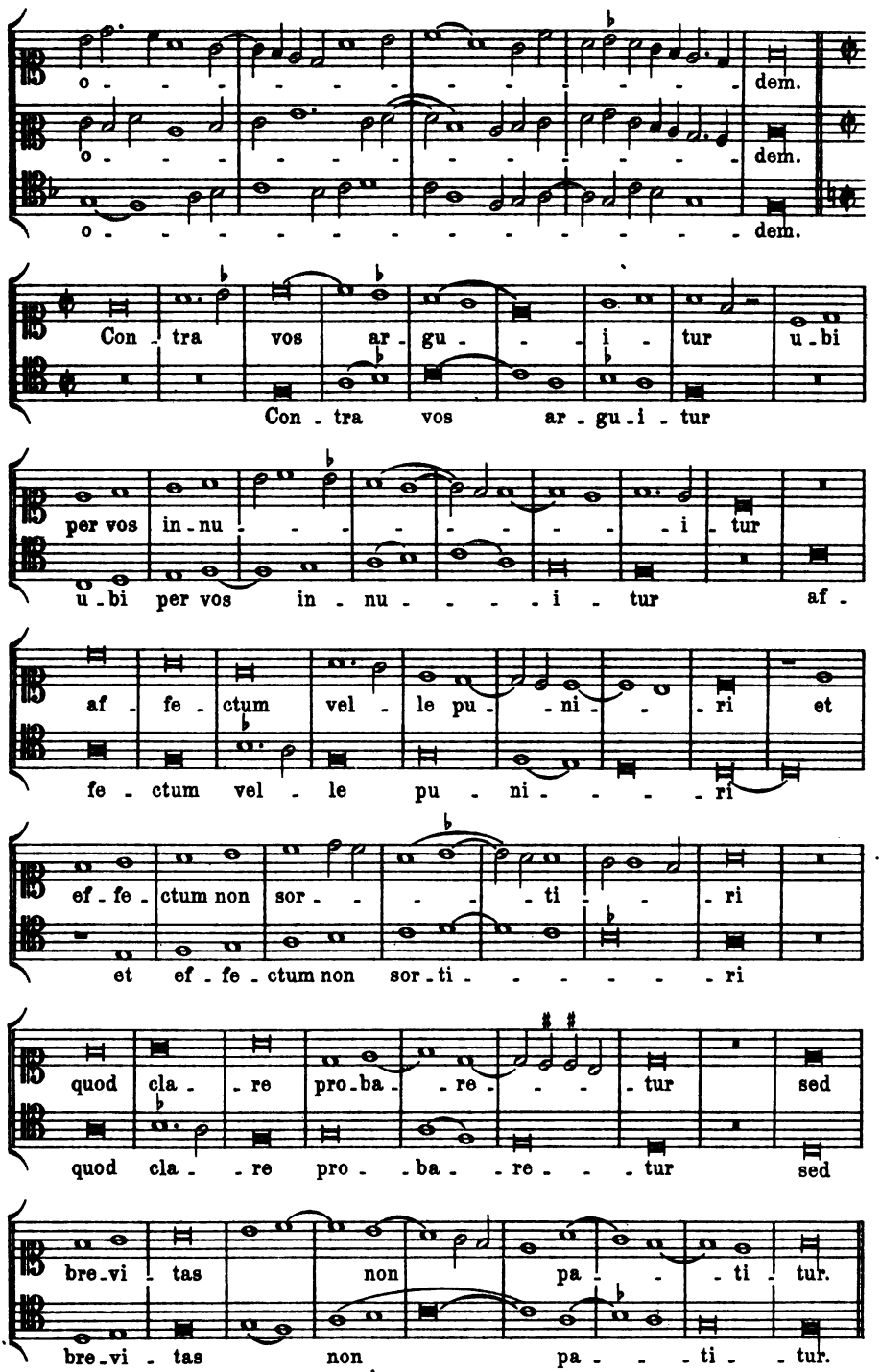
Guilelmus du fay. München, Mus. Ms. 3224 frgm.

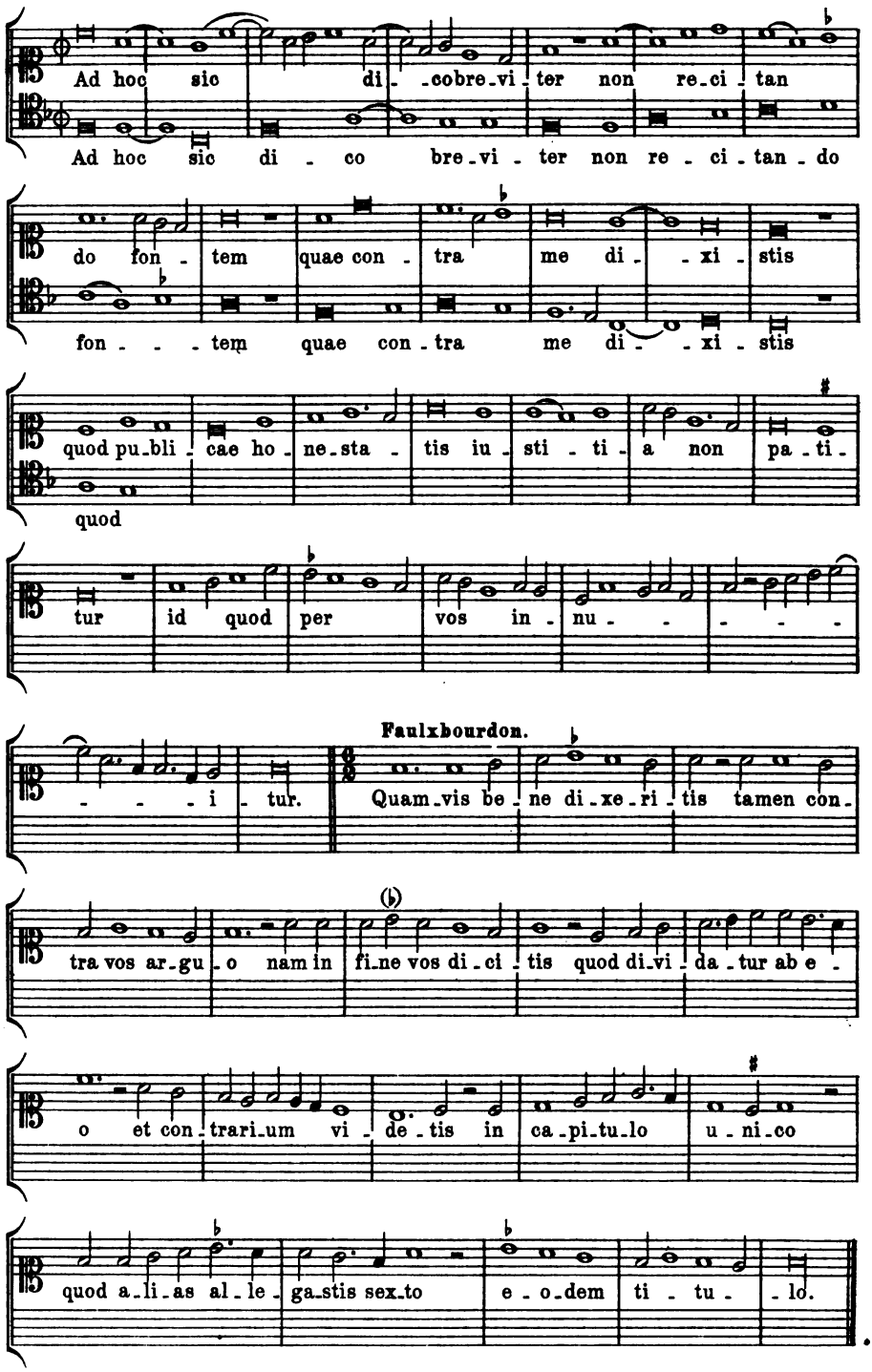



Qui - a i - gi - tur in his quae du - bi - a
Qui - a i - gi - tur in his quae du - bi - a
Qui - a i - gi - tur in his quae du - bi - a
sunt quod tu - ti - us est te - ne - re de -
sunt quod tu - ti - us est te - ne - re de -
sunt quod tu - ti - us est te - ne - re de -
- be - mus Tum
- be - mus Tum pro -
- be - mus
pro - pter ho - ne - sta - tem ec - cle - si - ae
pter ho - ne - sta - tem ec - cle - si - ae
Faulxbourdon.
Qui - a i - psa con - iux i - psi - us fu - is - se di - ci -
Qui - a i - psa con - iux i - psi - us fu - is - se di - ci -



1) Im Ms. Fermate.

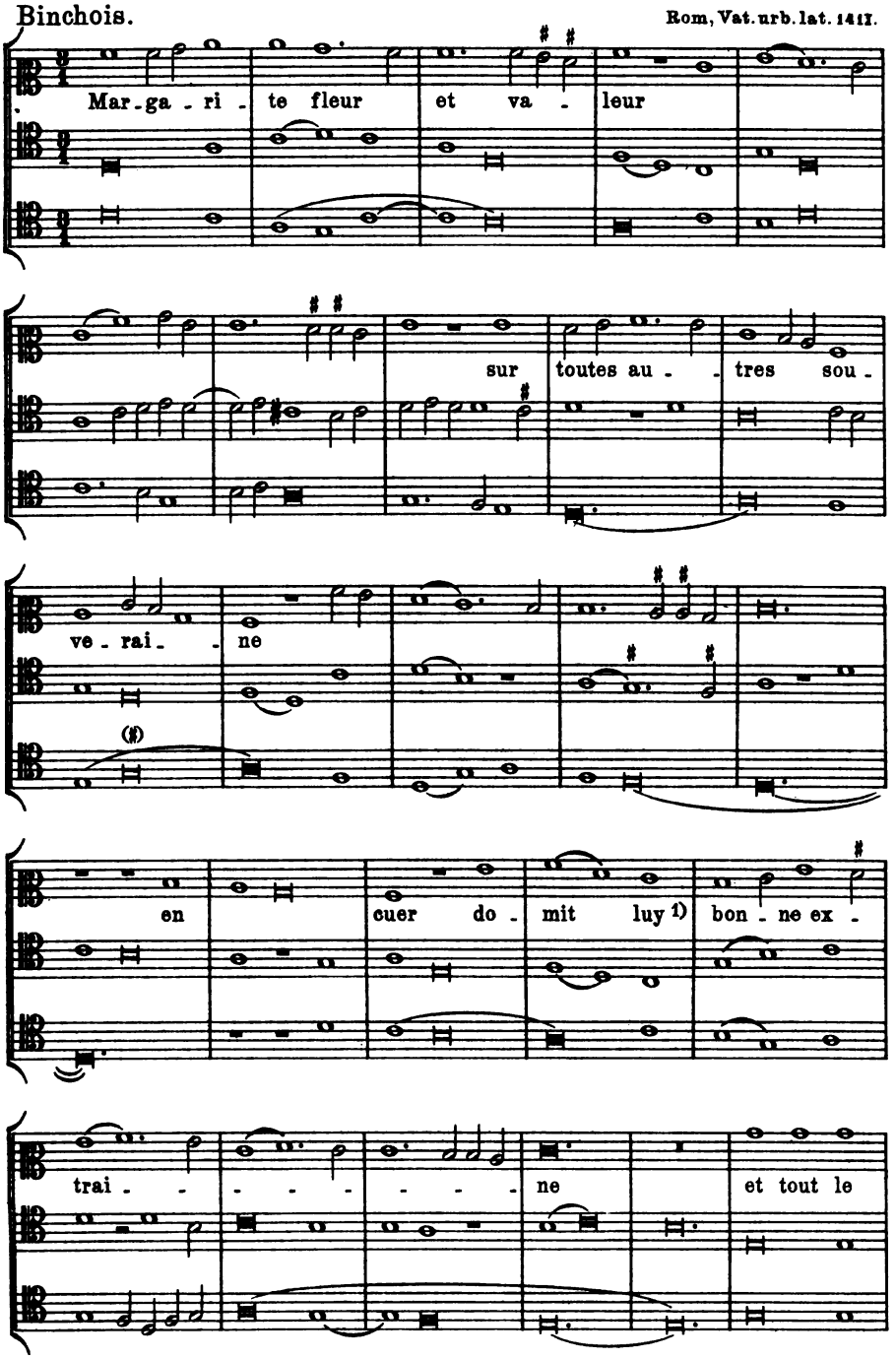

o - - - - - - - - - - - - - - - - dem.
o - - - - - - - - - - - - - - - - dem.
o - - - - - - - - - - - - - - - - dem.
Con - tra vos ar - gu - - - i - tur u - bi
Con - tra vos ar - gu - i - tur
per vos in - nu - - - - - - - - - i - tur
u - bi per vos in - nu - - - - i - tur af -
af - fe - ctum vel - le pu - - ni - - - ri et
fe - ctum vel - le pu - ni - - - - ri
ef - fe - ctum non sor - - - - - ti - - - ri
et ef - fe - ctum non sor - ti - - - - - - - ri
quod cla - - re pro - ba - - re - - - - tur sed
quod cla - - re pro - - ba - - re - - - tur sed
bre - vi - tas non pa - - - - ti - tur.
bre - vi - tas non pa - - - - ti - - tur.


Ad hoc sic di - cobre-vi-ter non re-ci-tan
Ad hoc sic di - co bre-vi - ter non re - ci - tan - do
do fon - tem quae con - tra me di - - xi - stis
fon - - - tem quae con - tra me di - - xi - stis
quod pu-bli - cae ho - ne-sta - tis iu - sti - ti - a non pa - ti -
quod
tur id quod per vos in - nu - - - - -
Faulxbourdon.
- - - i - tur.
Quam-vis be - ne di-xe-ri - tis tamen con-
tra vos ar-gu - o nam in fi-ne vos di-ci - tis quod di-vi - da - tur ab e -
o et con - trari-um vi - de - tis in ca-pi-tu-lo u - ni-co
quod a-li-as al - le - ga-stis sex-to e - o-dem ti - tu - - lo.

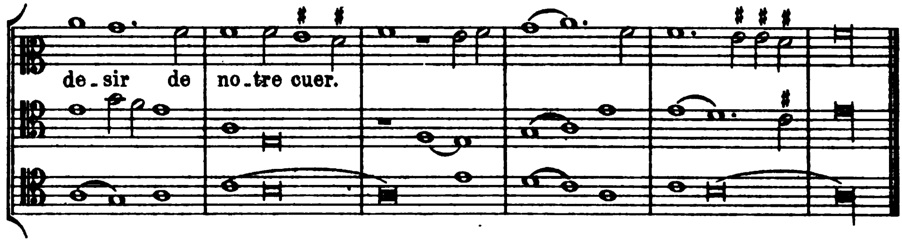
Nr. 37.

Binchois.

Rom, Vat. urb. lat. 1411.

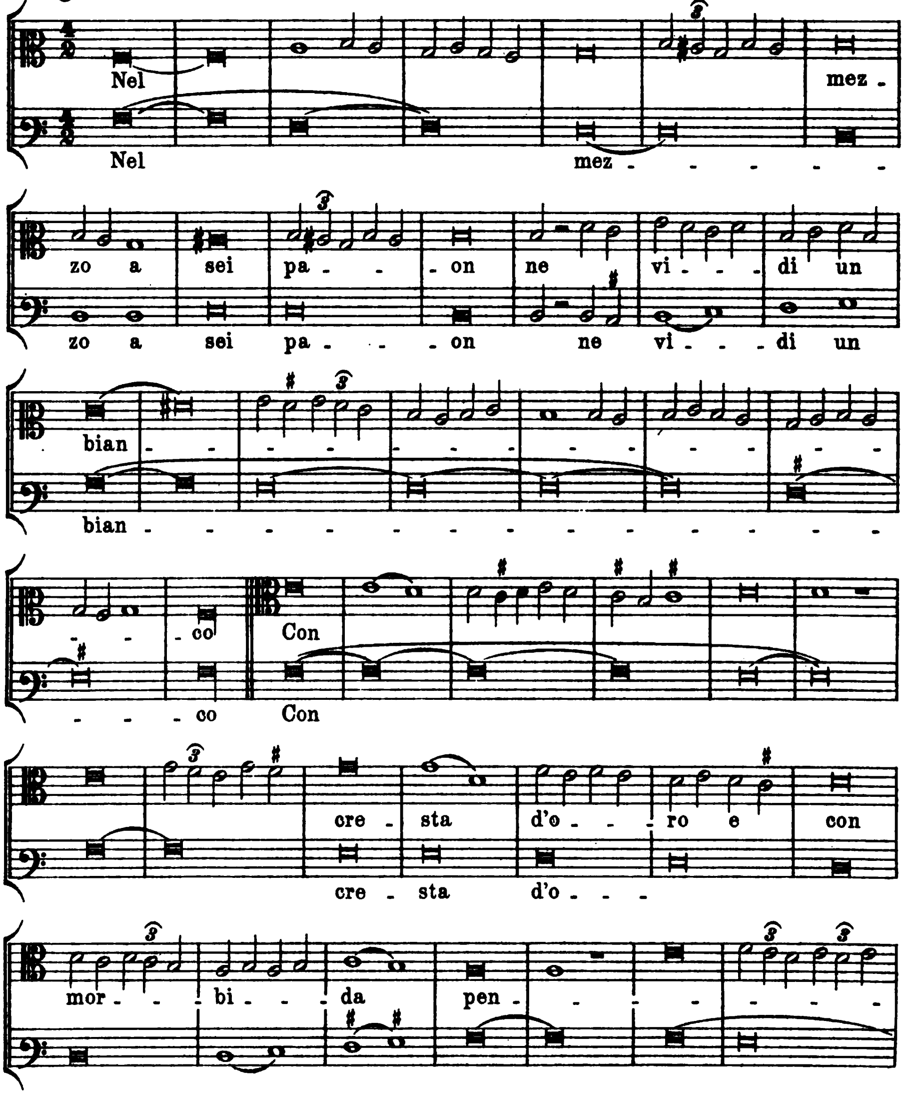


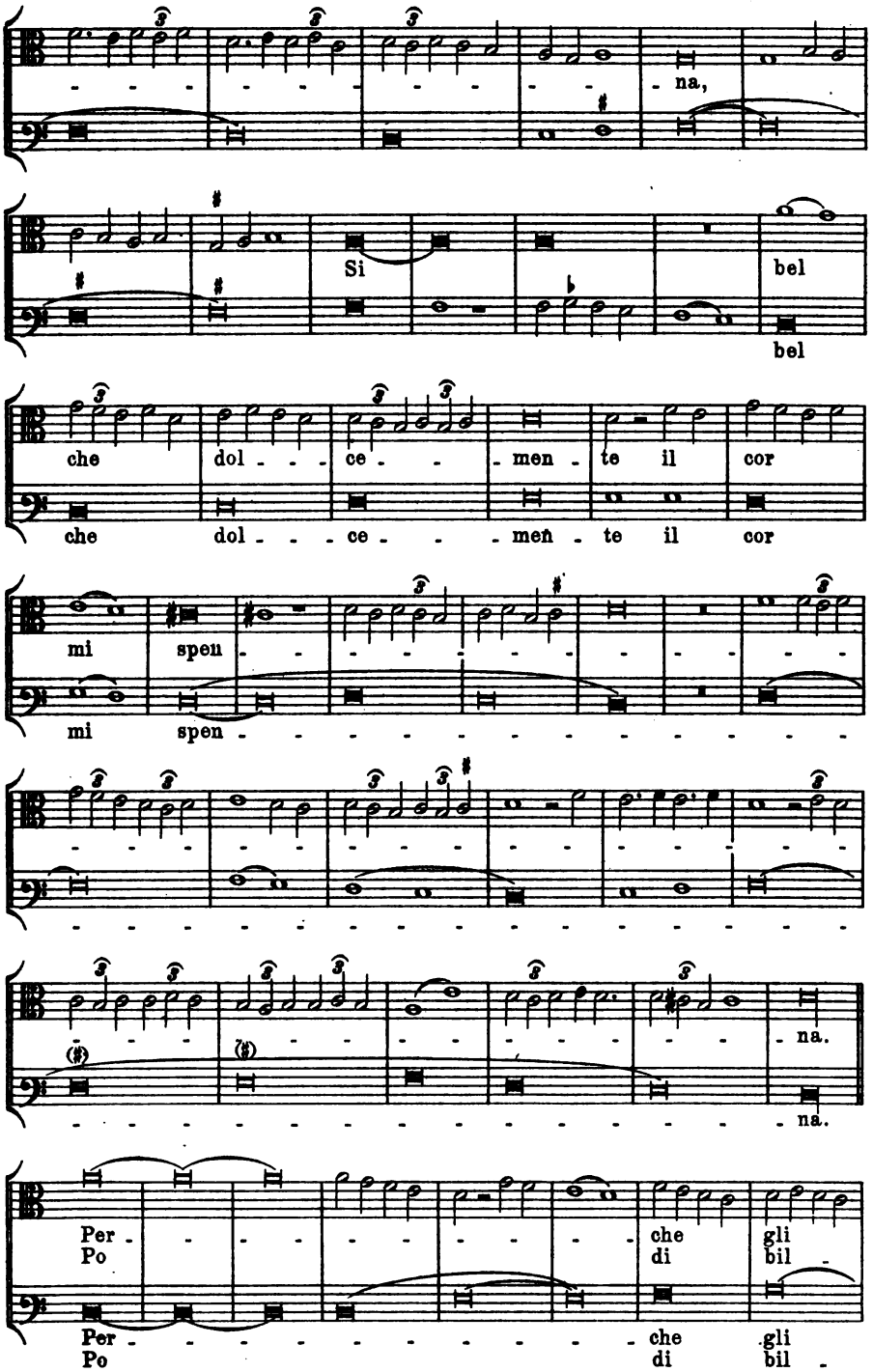
1) Text liegt verderbt vor.

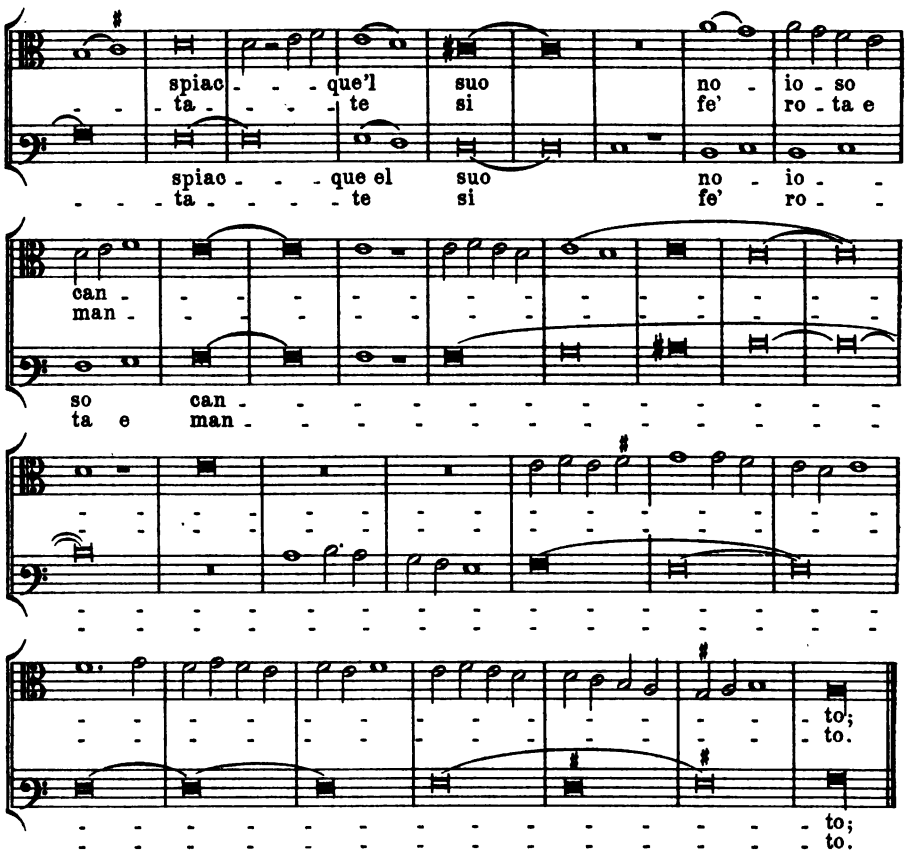


Nr. 38.

Magister Johannes de Florentia. **Florens, Med. Laur. Pal. 87.**




na,
Si
bel
bel
che dol - - - ce - - - men - te il cor
che dol - - - ce - - - men - te il cor
mi spen - - - - - - - - - - - - - - -
mi spen - - - - - - - - - - - - - - -
na.
na.
Per - - - - - - - - - che gli
Po di bil -
Per - - - - - - - - - che gli
Po di bil -

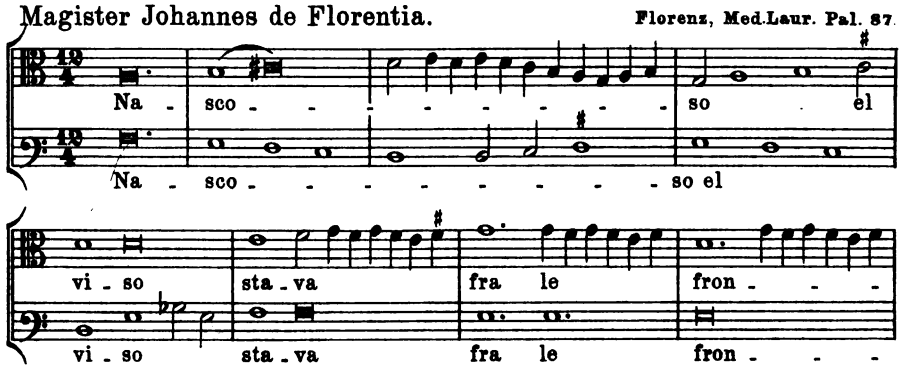


Et quanto [1]) puo mostrar la suo bellezza
Honor gli fa ciascun d'altro colore
Per la leggiadra vista, che ha, d'amore.

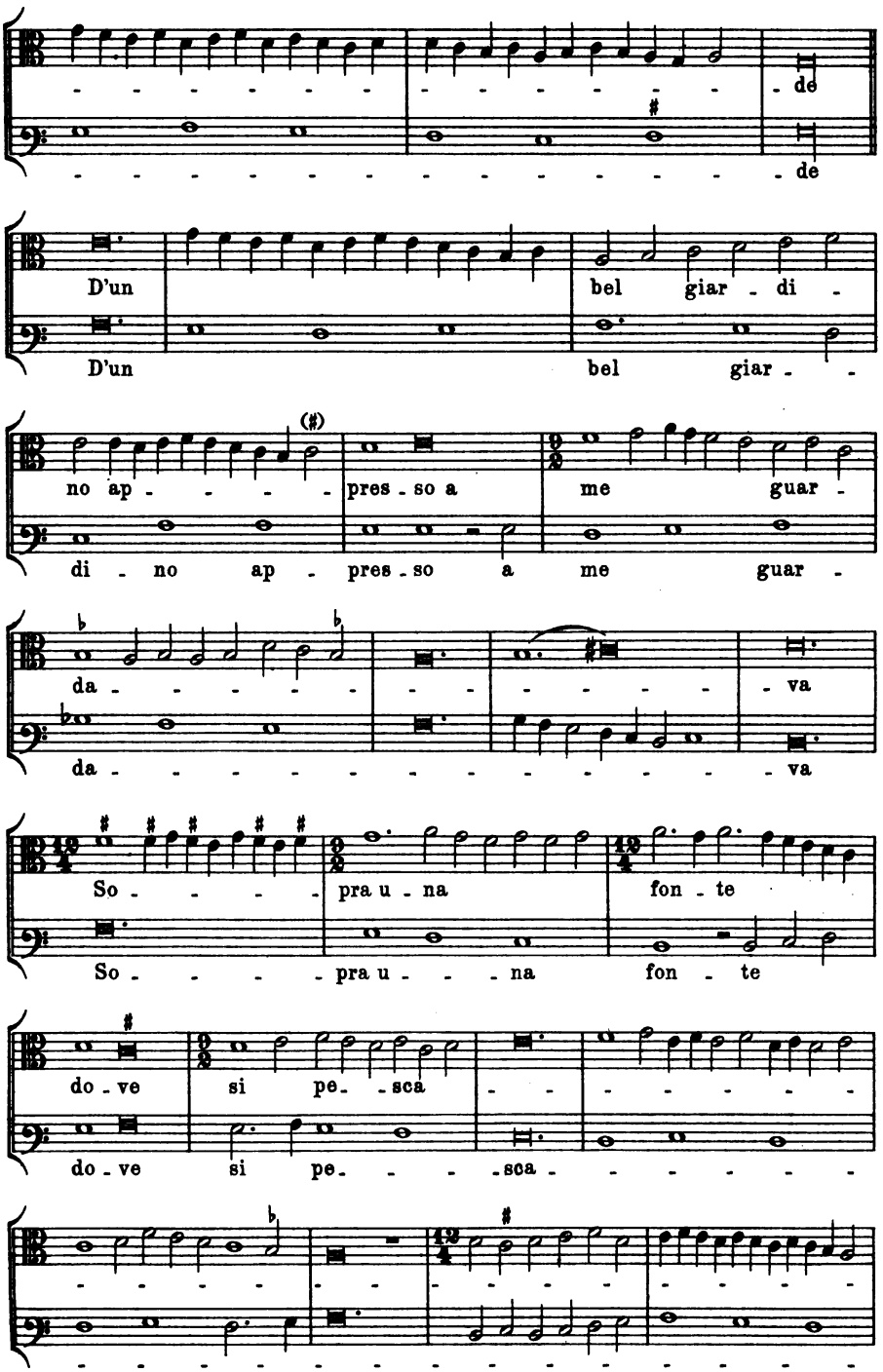
Ma 'l suo compagno sempre el va guardando,
E pur cantando da lui non si parte;
Et egli 'l fa partir da se per arte.

Nr. 39.

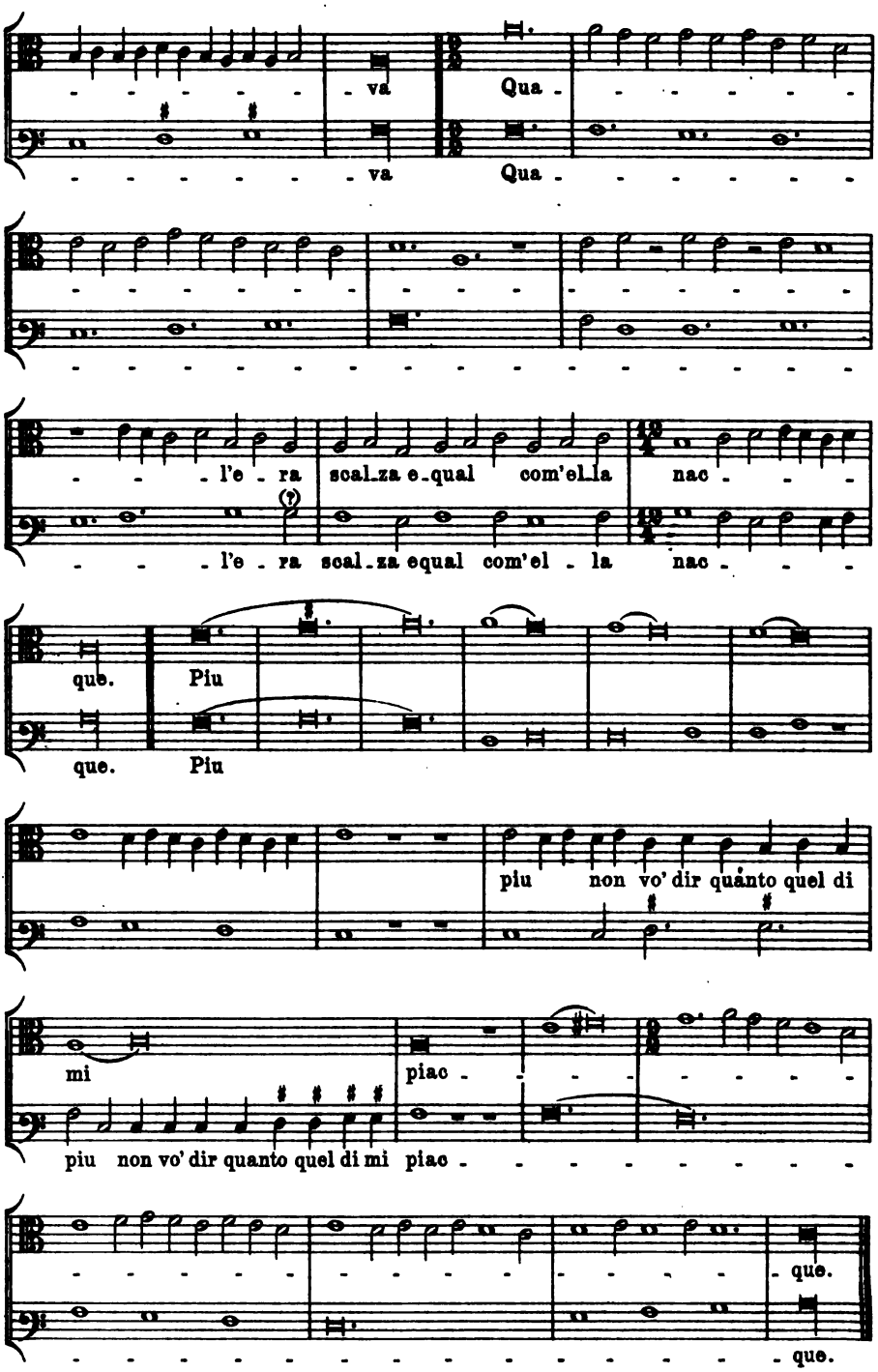
Magister Johannes de Florentia. Florenz, Med. Laur. Pal. 87.



1) Carducci (*Musica e poesia* in *Opere*, vol. VIII, S. 363) liest *quando*.


de
de
D'un
bel giar - di -
D'un
bel giar - -
no ap - - - - -
pres - so a
me guar -
di - no ap -
pres - so
a
me guar -
da - - - - - -
va
da - - - - - - - - - - - - - -
va
So - - - - -
pra u - na
fon - te
So - - - - - pra u - - - na
fon - te
do - ve
si pe - sca
do - ve
si pe - - - - sca

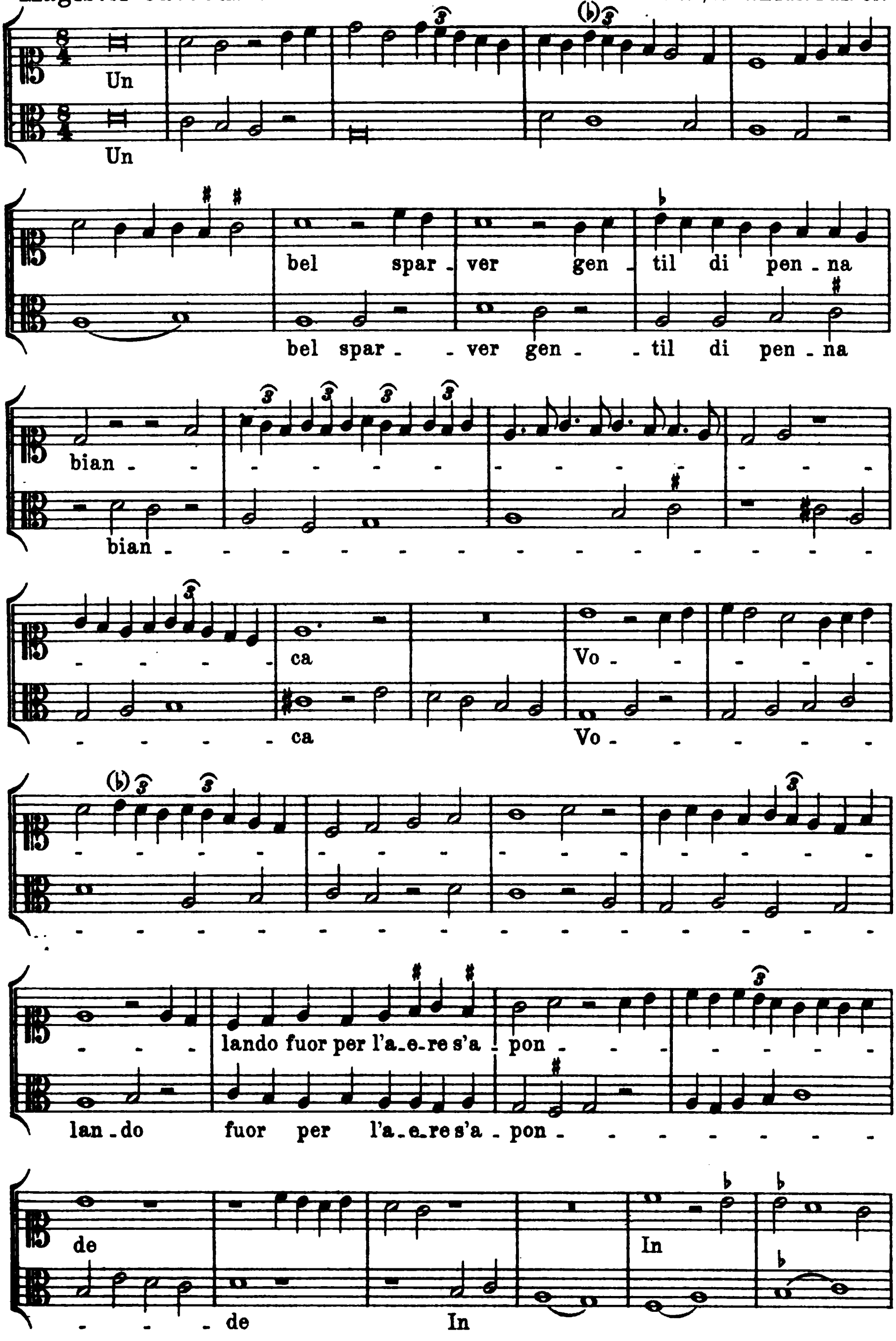
III.

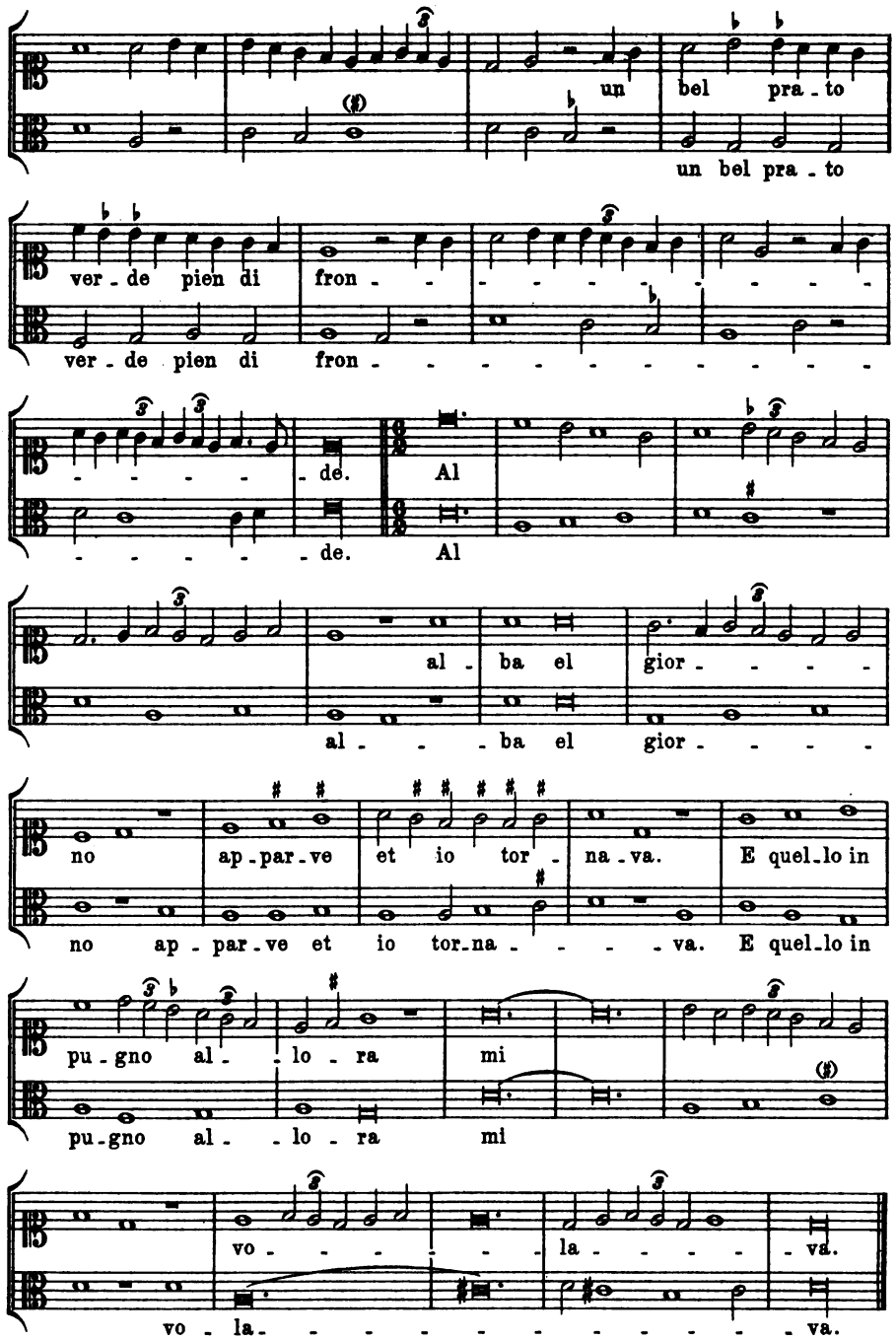

va
Qua
va
Qua
l'e - ra scal-za e-qual com'el-la nac - -
l'e - ra scal-za equal com'el - la nac - -
que. Piu
que. Piu
piu non vo' dir quanto quel di
mi piac
piu non vo' dir quanto quel di mi piac
que.
que.

Nr. 40.

Magister Jacobus de Bononia.

Florenz, Med. Laur. Pal. 87.



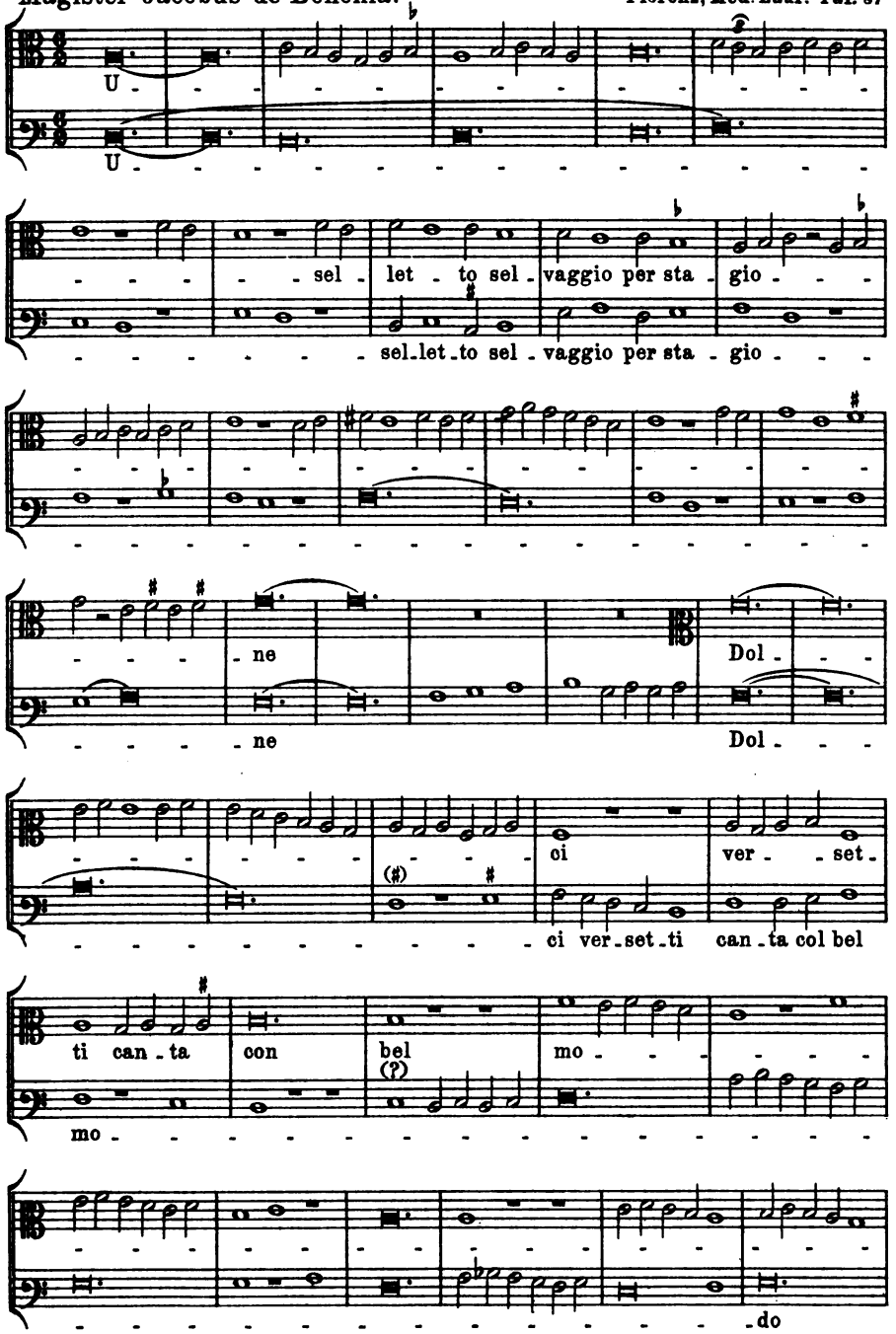


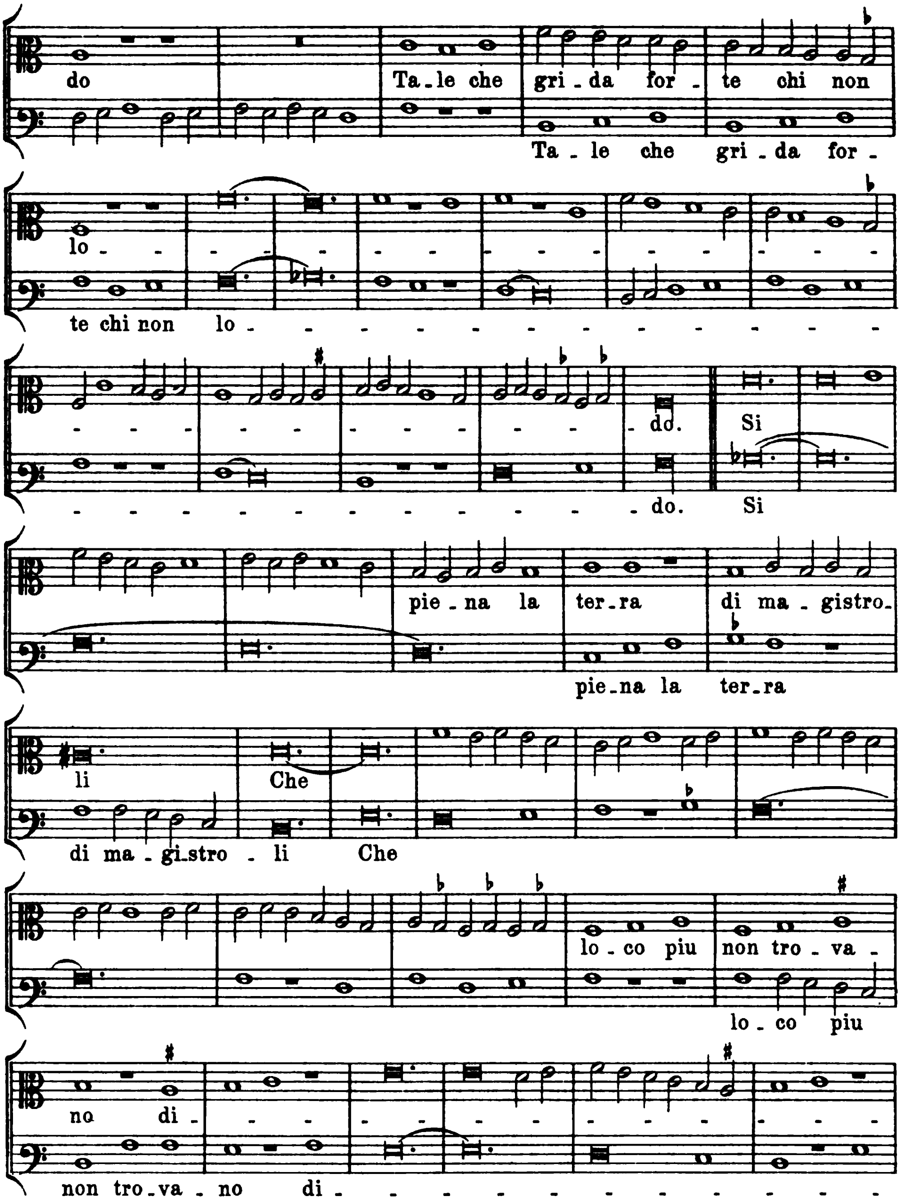
Amor che del servir ma' non s'asconde
Mi disse: Va seguendo esto sparvero
Che diverra gentil, tant'e manero.

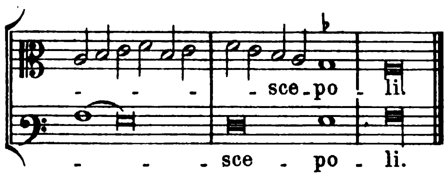
III.

Nr. 41.

Magister Jacobus de Bononia. Florenz, Med. Laur. Pal. 87





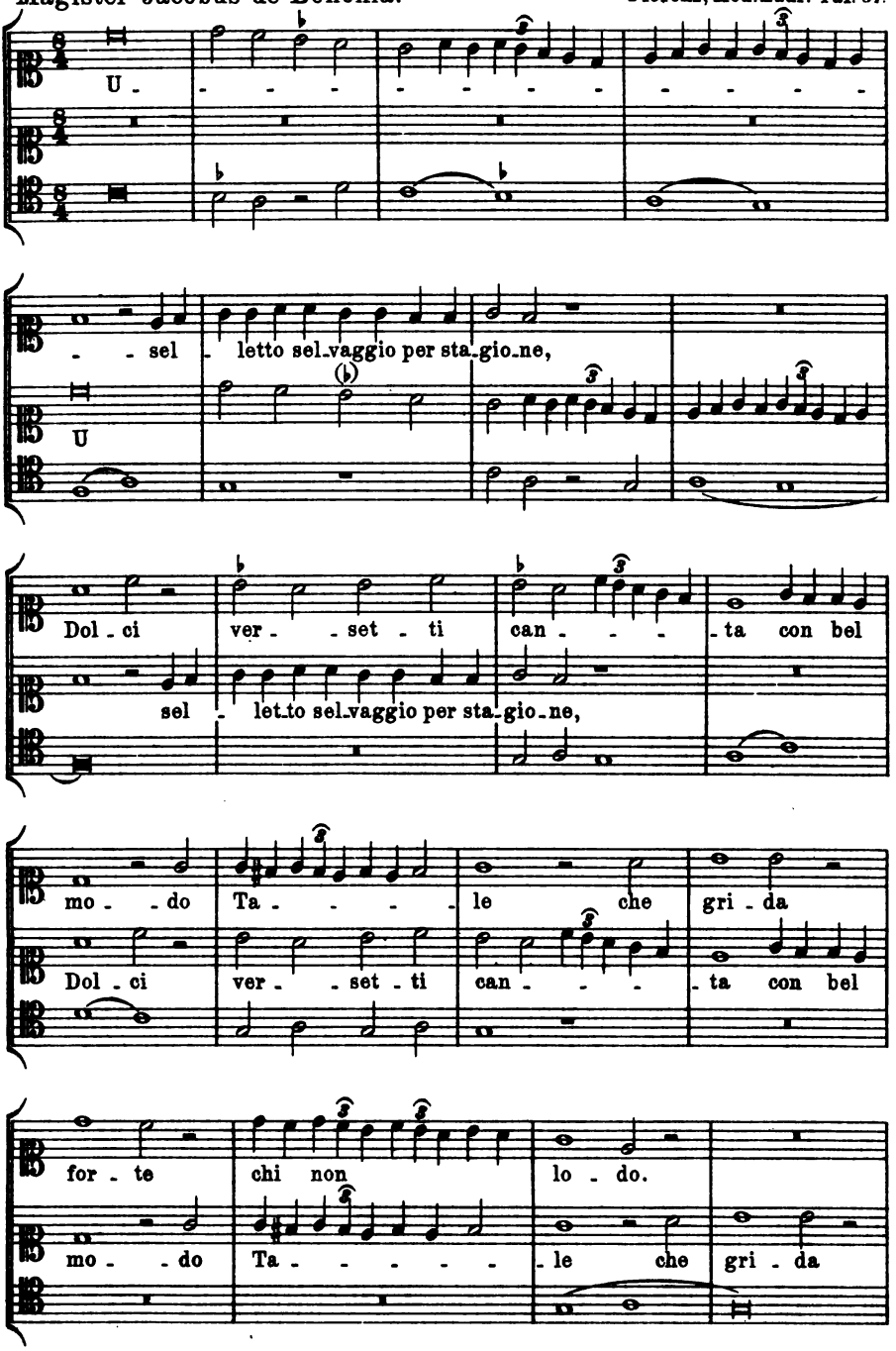


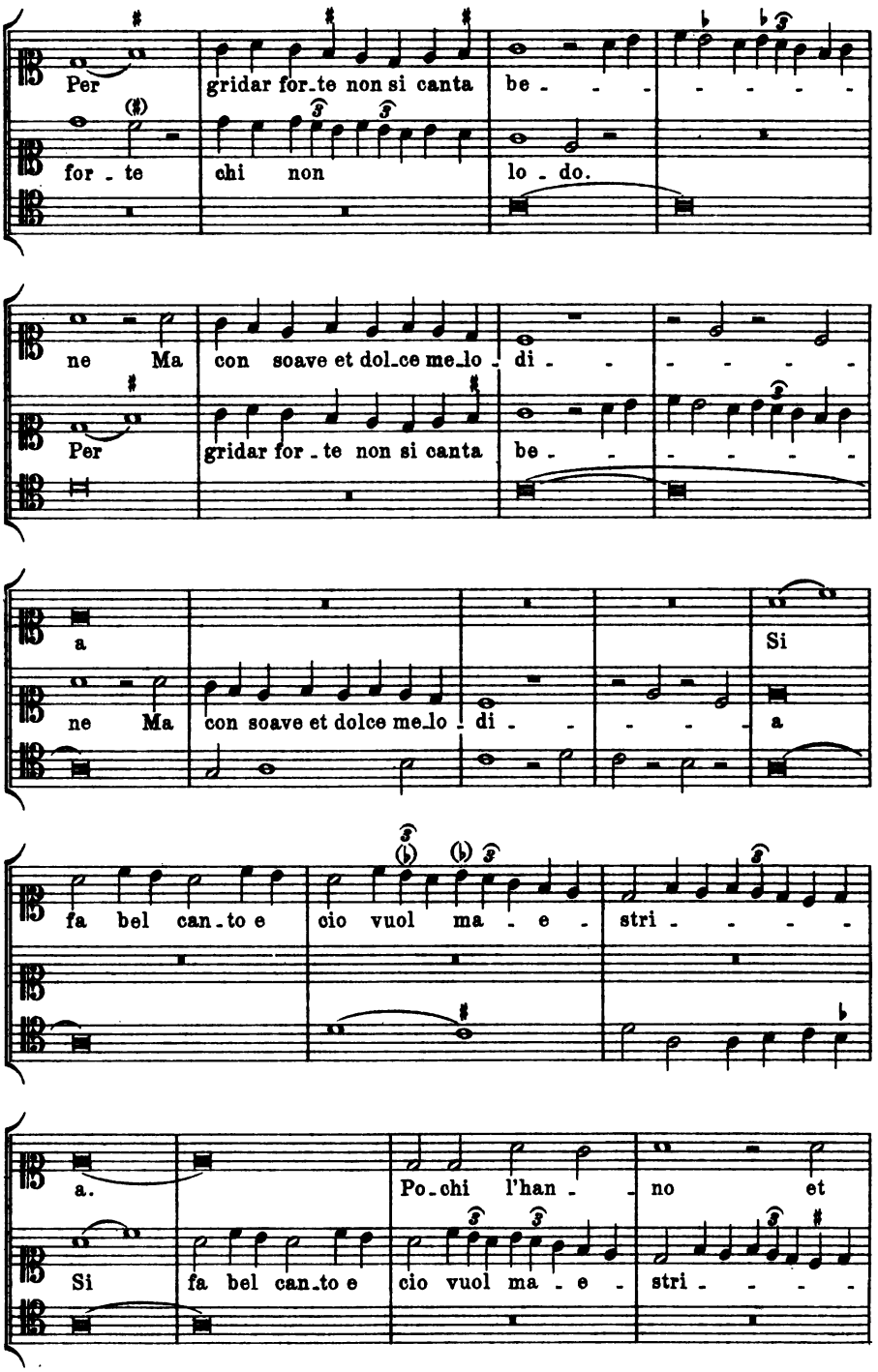
1)
Tutti l'hanno et tutti si fan maestri,
Fan ballate, madriali e moteti.
Tutti enfioran Filipotti et Marchetti.

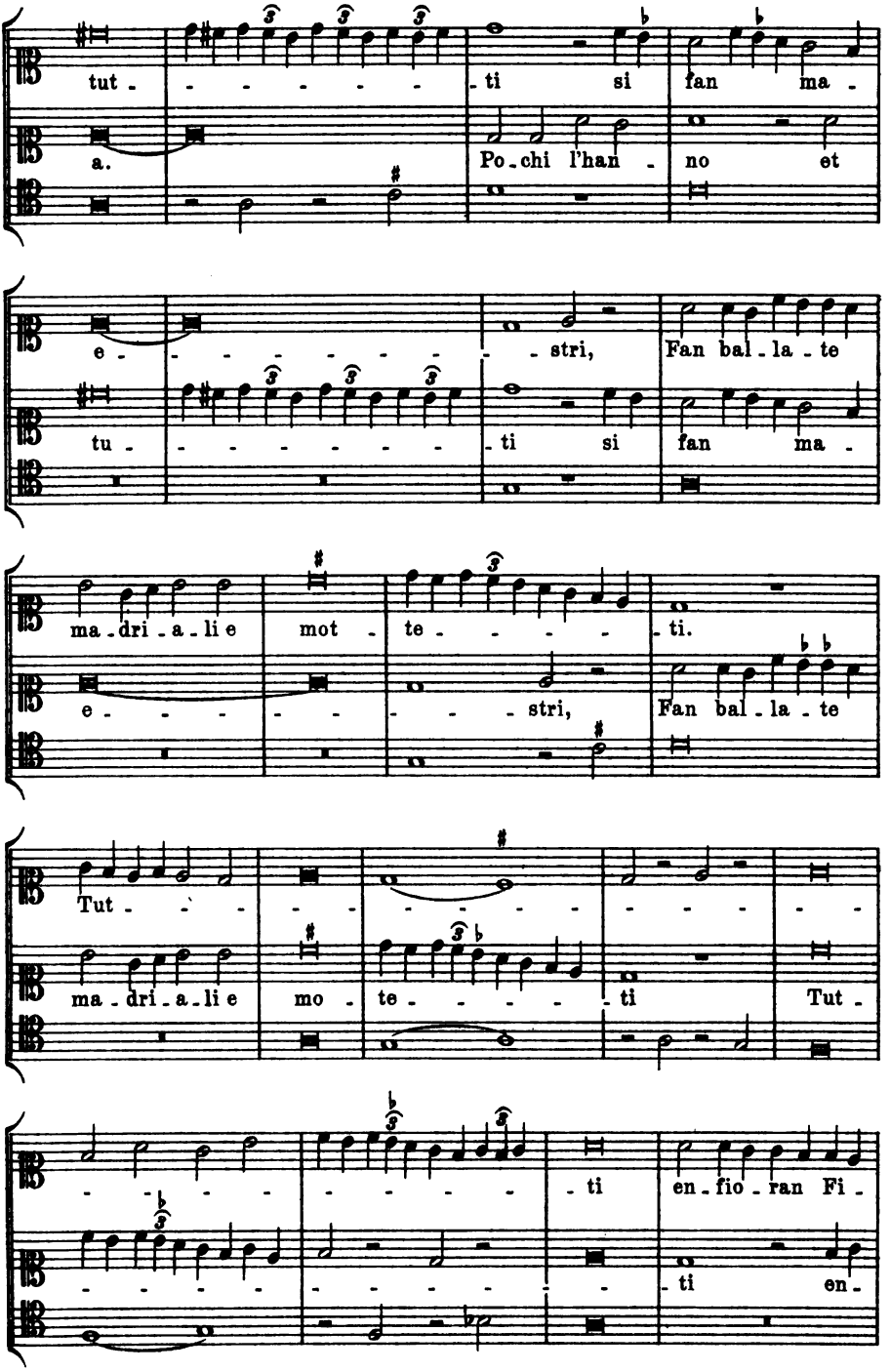
1) Das l' scheint mir Beweis, daß hier eine Lücke, daß die im 3stimmigen Satz vorhandenen Worte fehlen; l' als Abkürzung von li mit Bezug auf discepoli anzunehmen, hat wenig für sich.

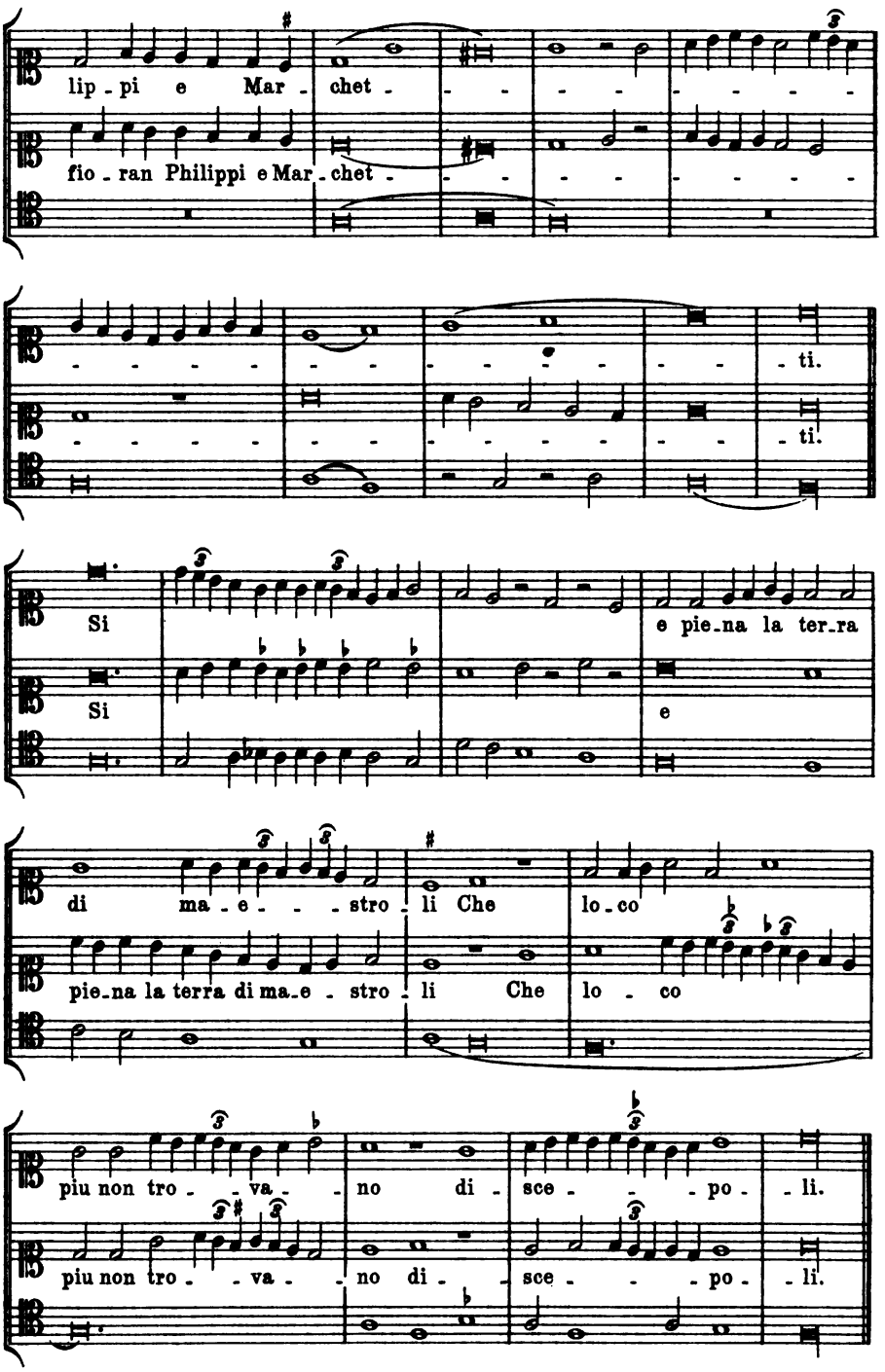
Nr. 42.

Magister Jacobus de Bononia. Florenz, Med. Laur. Pal. 87.



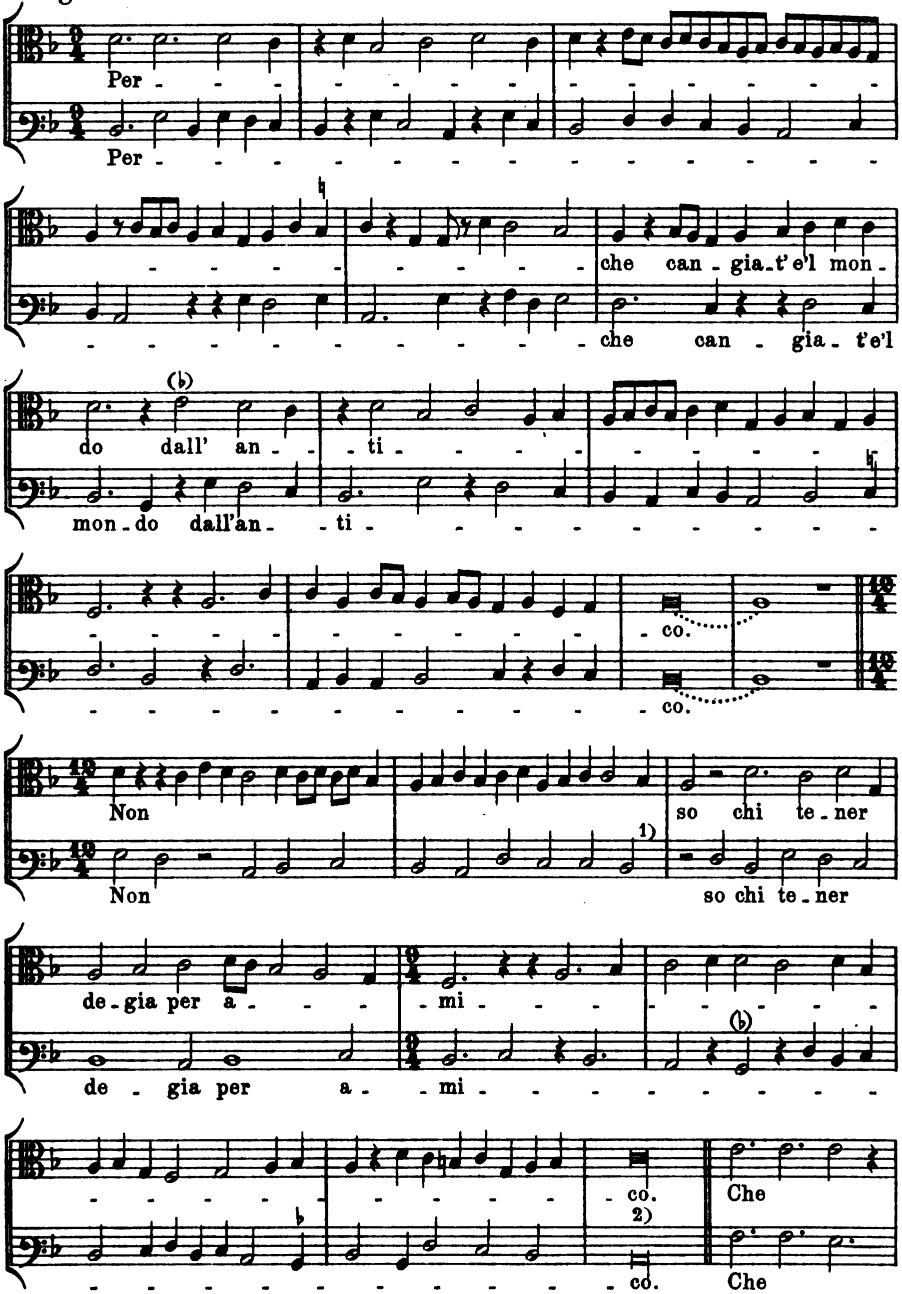

Per gridar for_te non si canta be - - - - - - - - -
for - te chi non lo - do.
ne Ma con soave et dol_ce me_lo - di - - - - - - -
Per gridar for - te non si canta be - - - - - - -
a
ne Ma con soave et dolce me_lo - di - - - - -
Si
a
fa bel can_to e cio vuol ma - e - stri - - - - -
a.
Po_chi l'han - - no et
Si fa bel can_to e cio vuol ma - e - stri - - - -


tut - - - - - - - ti si fan ma -
a. Po - chi l'han - no et
e - - - - - - - - stri, Fan bal - la - te
tu - - - - - - - - ti si fan ma -
ma - dri - a - li e mot - te - - - - ti.
e - - - - - - - - stri, Fan bal - la - te
Tut - - - - - - - - - - - - - - -
ma - dri - a - li e mo - te - - - - - ti Tut -
- - - - - - - - - - - - ti en - fio - ran Fi -
- - - - - - - - - - - - ti en -


lip - pi e Mar - chet -
fio - ran Philippi e Mar - chet -
ti.
ti.
Si
e pie-na la ter-ra
Si
e
di ma - e - - - stro - li Che lo - co
pie-na la terra di ma-e - stro - li Che lo - co
piu non tro - - va - - no di - sce - - - po - li.
piu non tro - - va - - no di - sce - - - po - li.

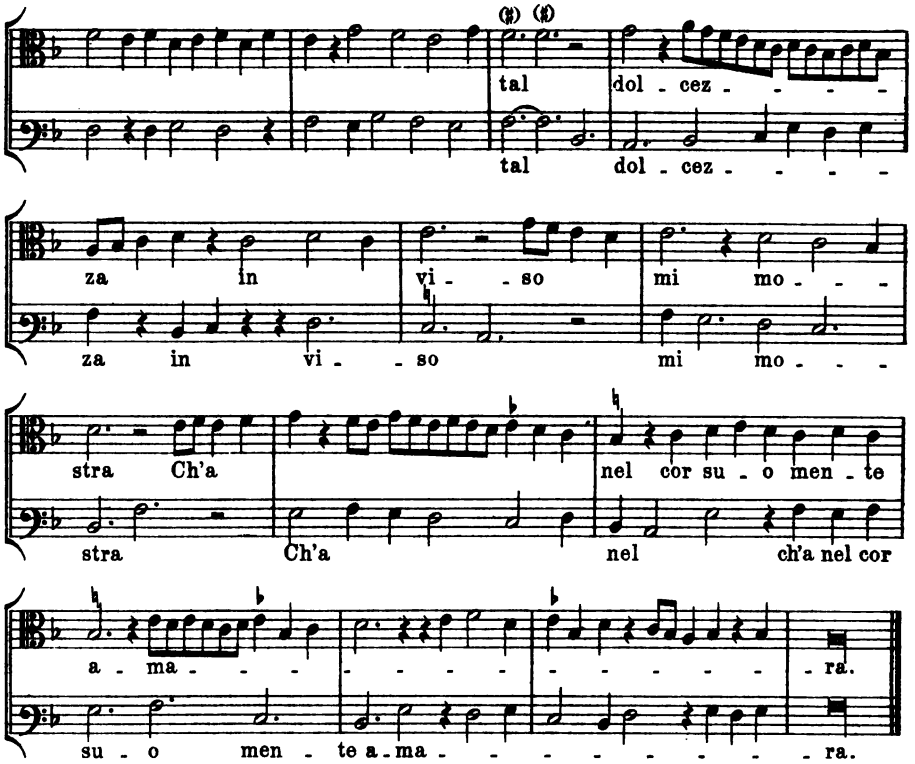
Nr. 43.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



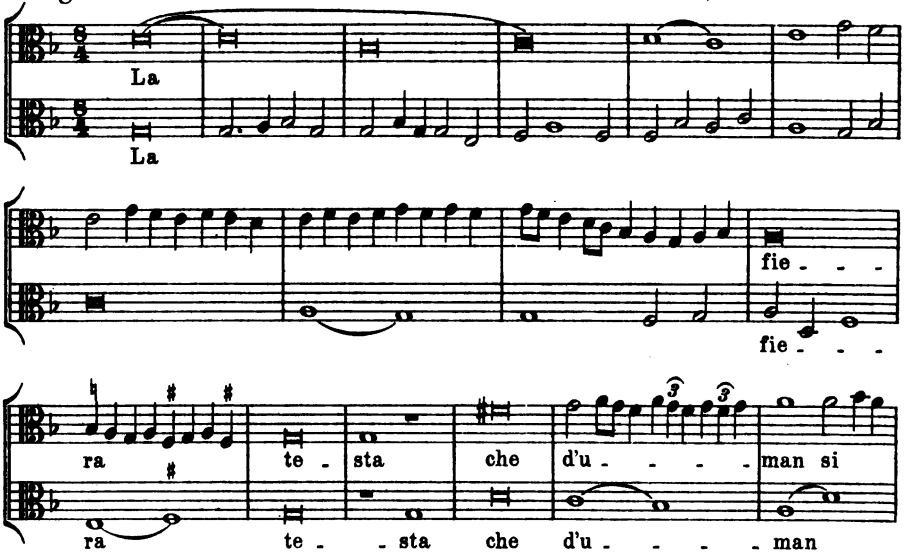
1) Im Ms. letzte beide Noten *d e* statt *e d*.

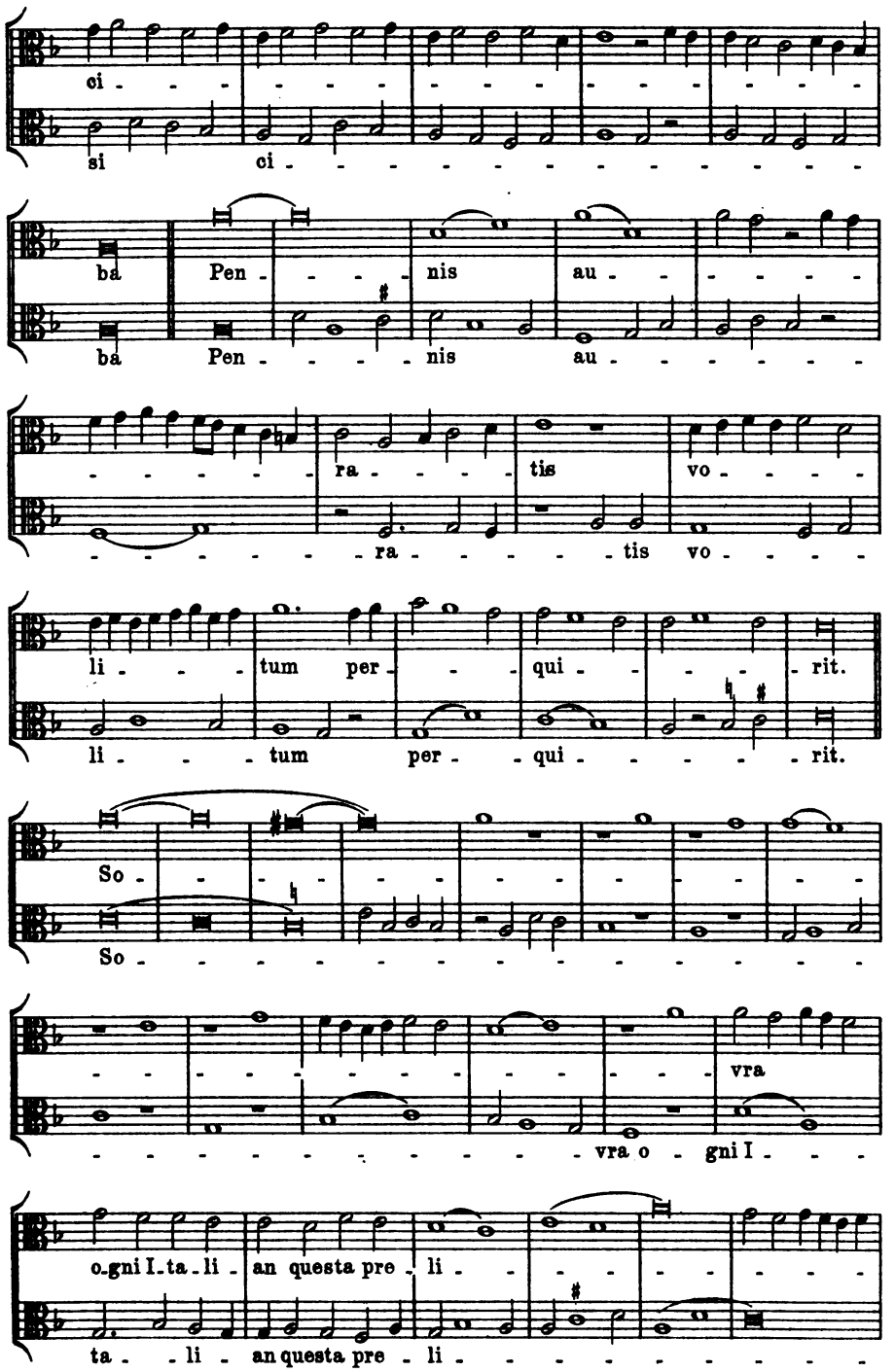
2) Im Ms.

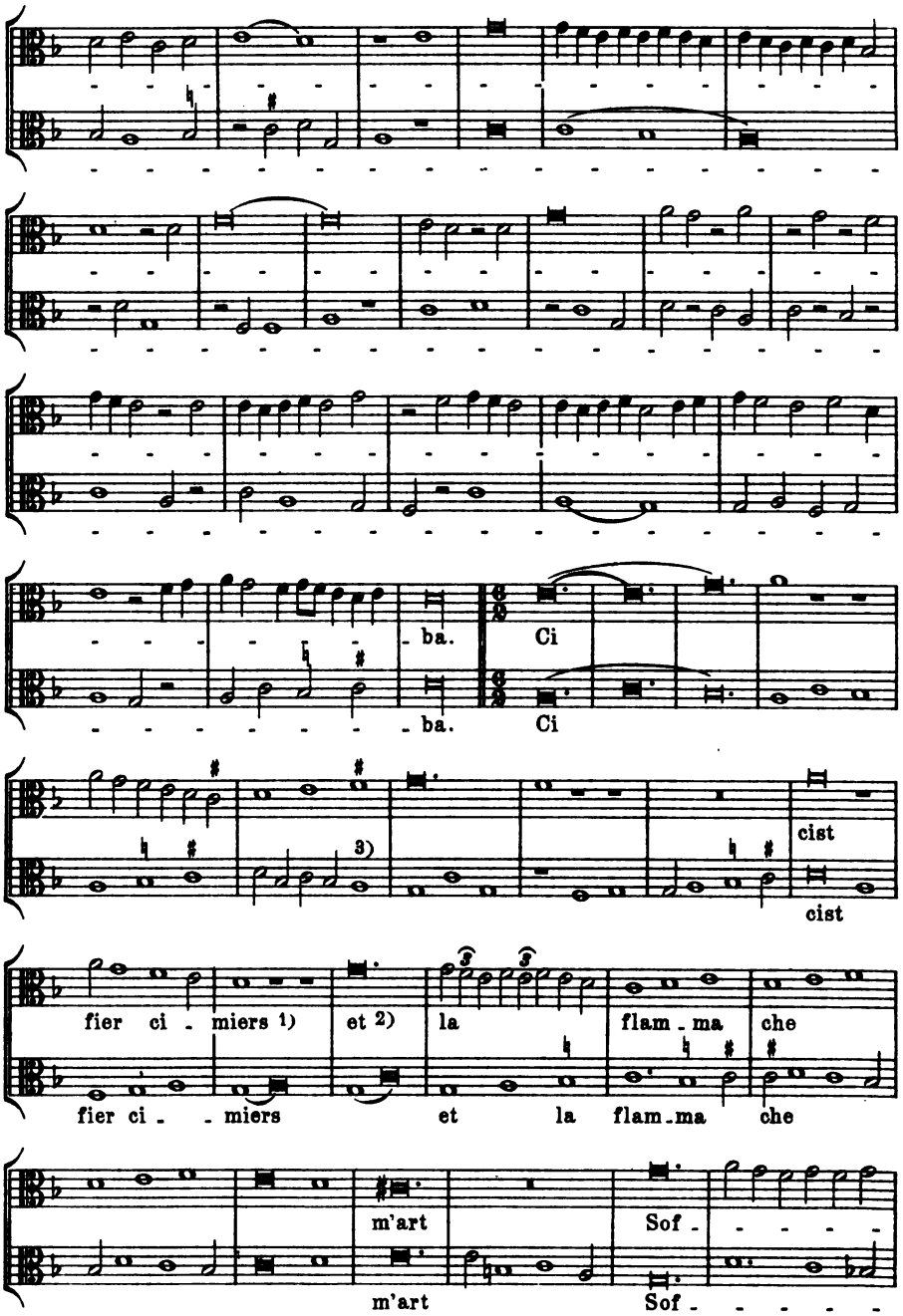


Nr. 44.

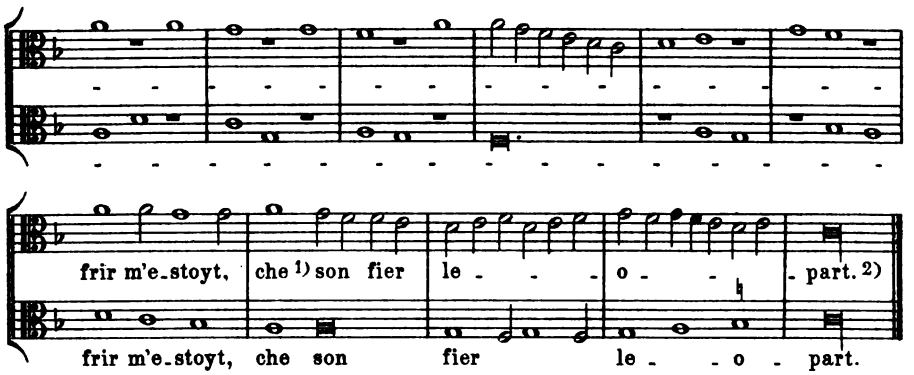
Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.




ci -
si ci -
ba Pen - - - - nis au - - - - - - - -
ba Pen - - - - nis au - - - - - - - -
- - - - - - - ra - - - - - tis vo - - - - -
- - - - - - - ra - - - - - tis vo - - - - -
li - - - tum per - - qui - - - - rit.
li - - - tum per - - qui - - - - - rit.
So -
So -
- vra
- vra o - gni I - - -
o-gni I-ta-li - an questa pre - li - - - - - - - - - - - -
ta - - li - an questa pre - li - - - - - - - - - - - -



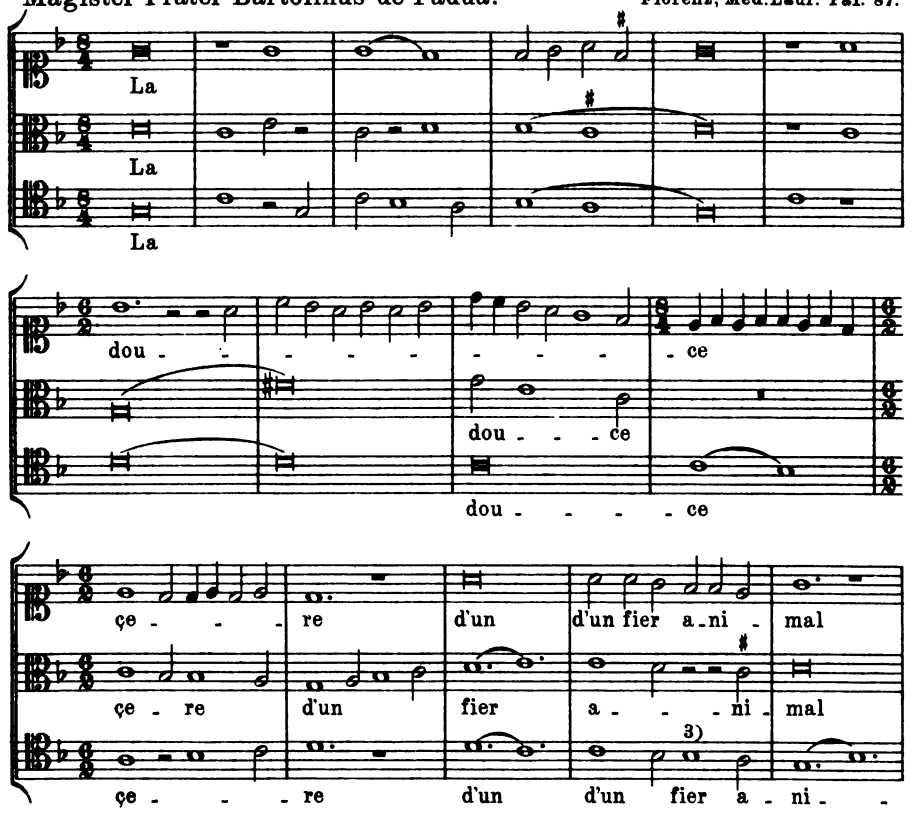
1) Nach Wesselofsky *cimieres.*
2) Carducci liest *est la flamme qui m'art.*
3) Lesart Paris ital 568, welche den Vorzug verdient vor der Fassung Flor. 87



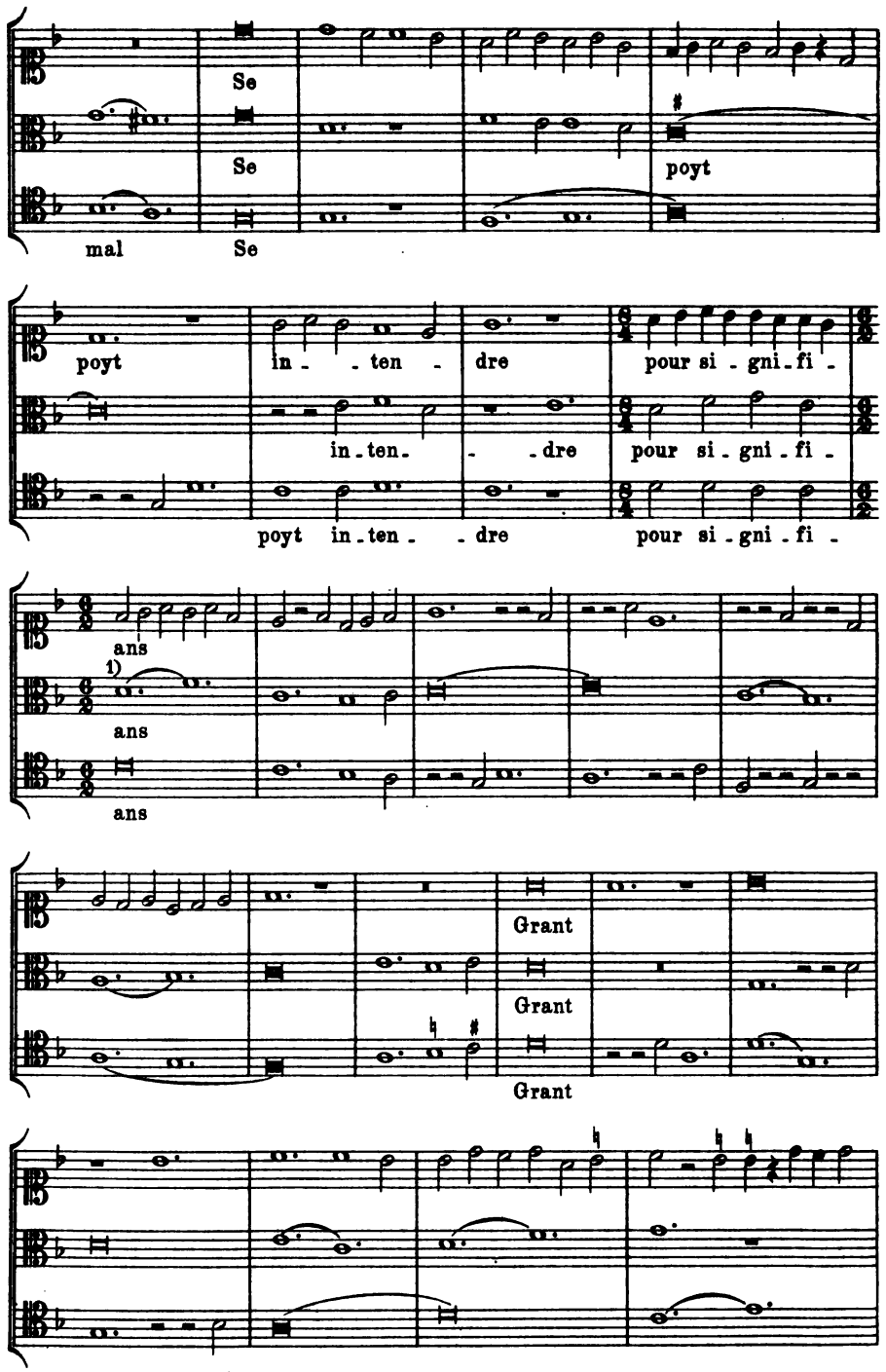
Alba sub ventre palla decoratur,
Perchè del mondo signoria richiede;
Velut eius aspectu demonstratur.

Nr. 45.

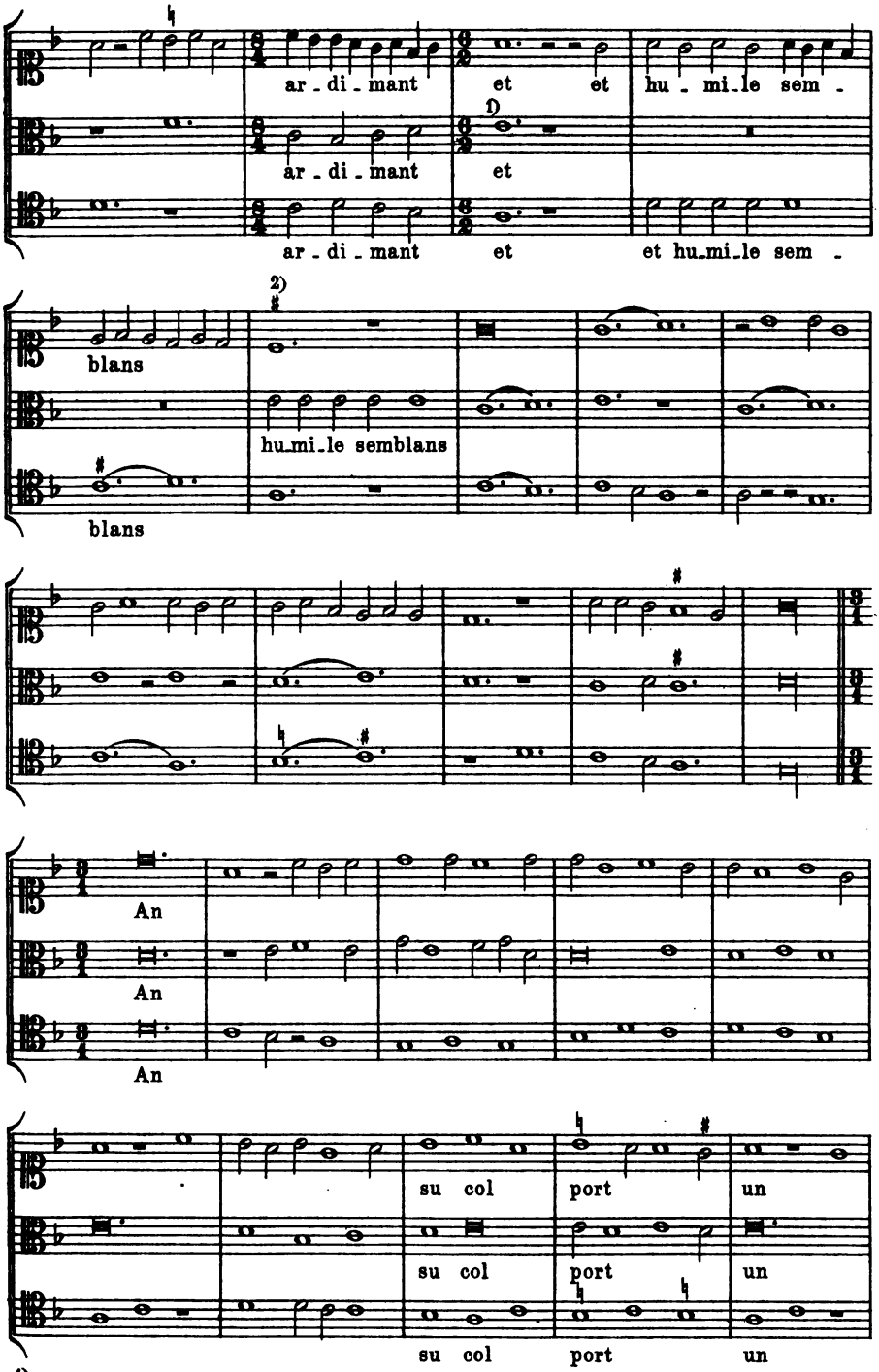
Magister Frater Bartolinus de Padua. Florenz, Med.Laur. Pal. 87.



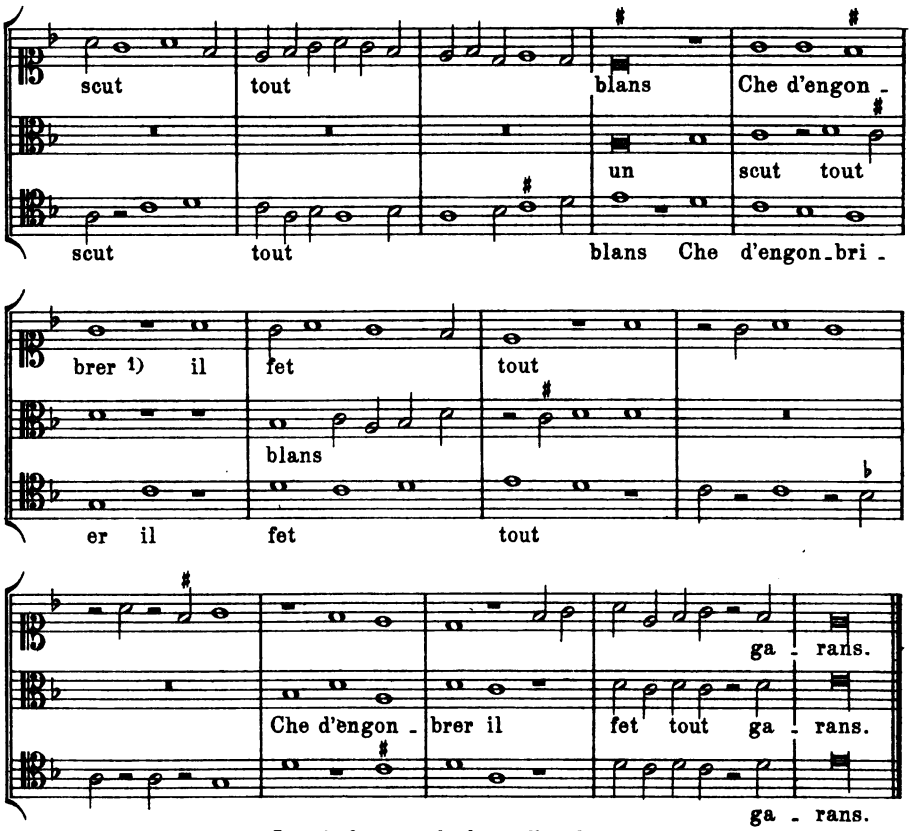
1) Carducci liest *que*.
2) Carducci liest *l'espart*.
3) In Paris ital 568 *a*.



1) Nach dem Ms. erfolgt der rhythmische Wechsel erst einen Takt später.



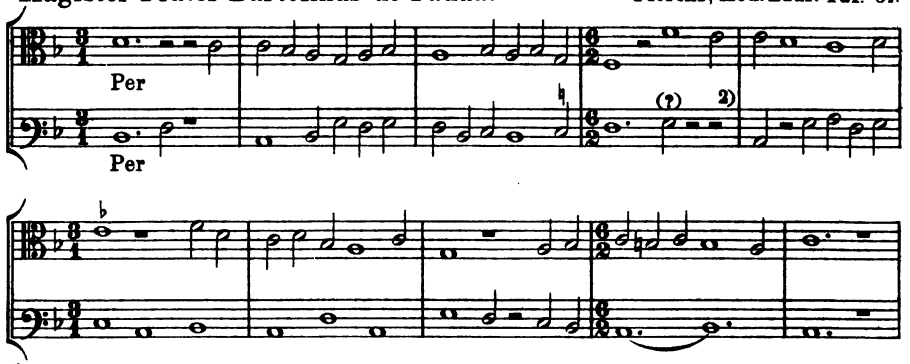
1) Der rhythmische Wechsel erfolgt nach dem Ms. erst 3 Takte später.
2) Kreuz ist in Paris ital. 568 vorgeschrieben.

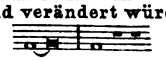


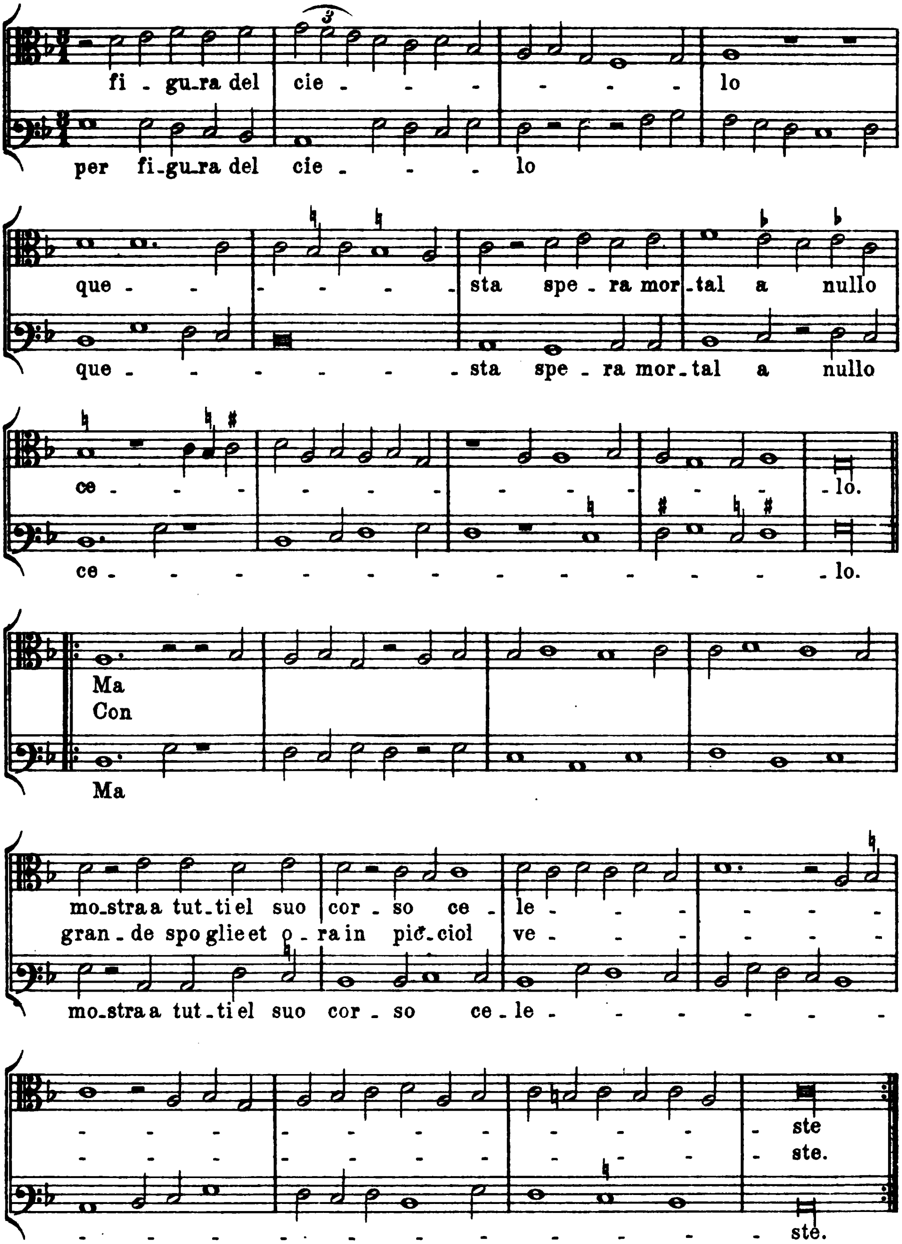
Le vis human, le bust d'un lyon
Intre sigies (!) d'un bref allegier
Que dit lyamant sans dottier.

Nr. 46.

Magister Frater Bartolinus de Padua. Florenz, Med. Laur. Pal. 87.



1) Wesselofsky liest *engonbrier*. Beide Lesarten finden sich in Florenz Pal. 87.
2) Vielleicht ist die Schreibung der Pausen nur ein Versehen; dann hat der rhythmische Wechsel zu unterbleiben. Unbedeutend verändert würde dadurch nur Takt 9 und 10, wo die Unterstimme z. B. lauten würde: 

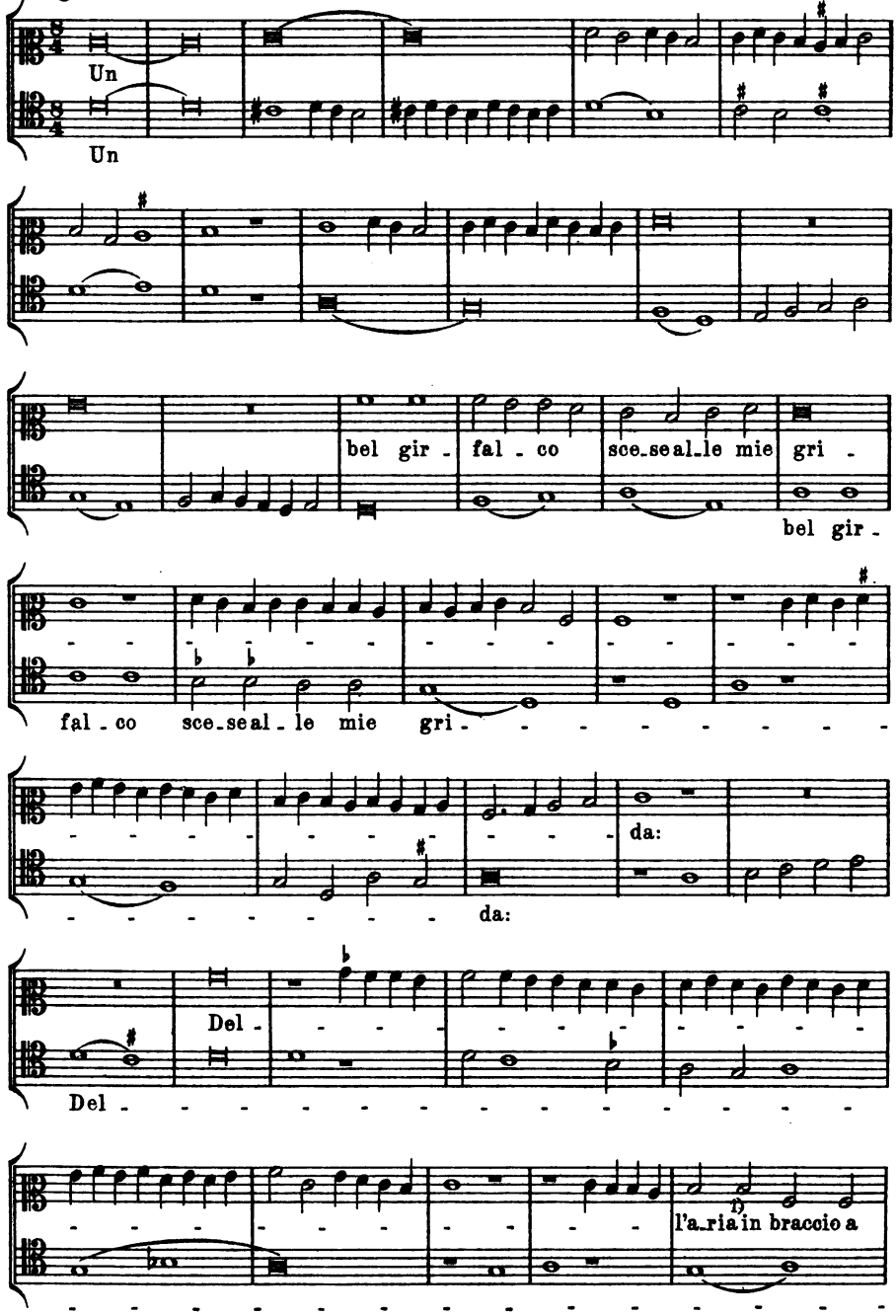


E muta doglia in feste
E cosi occulta a tutti el suo bel velo
O voglia si, o voglia no, ciascuno
Dee viversi che depossa quel muno
Di laude che digiuno
Non sia, ma abbia memoria sanza velo.

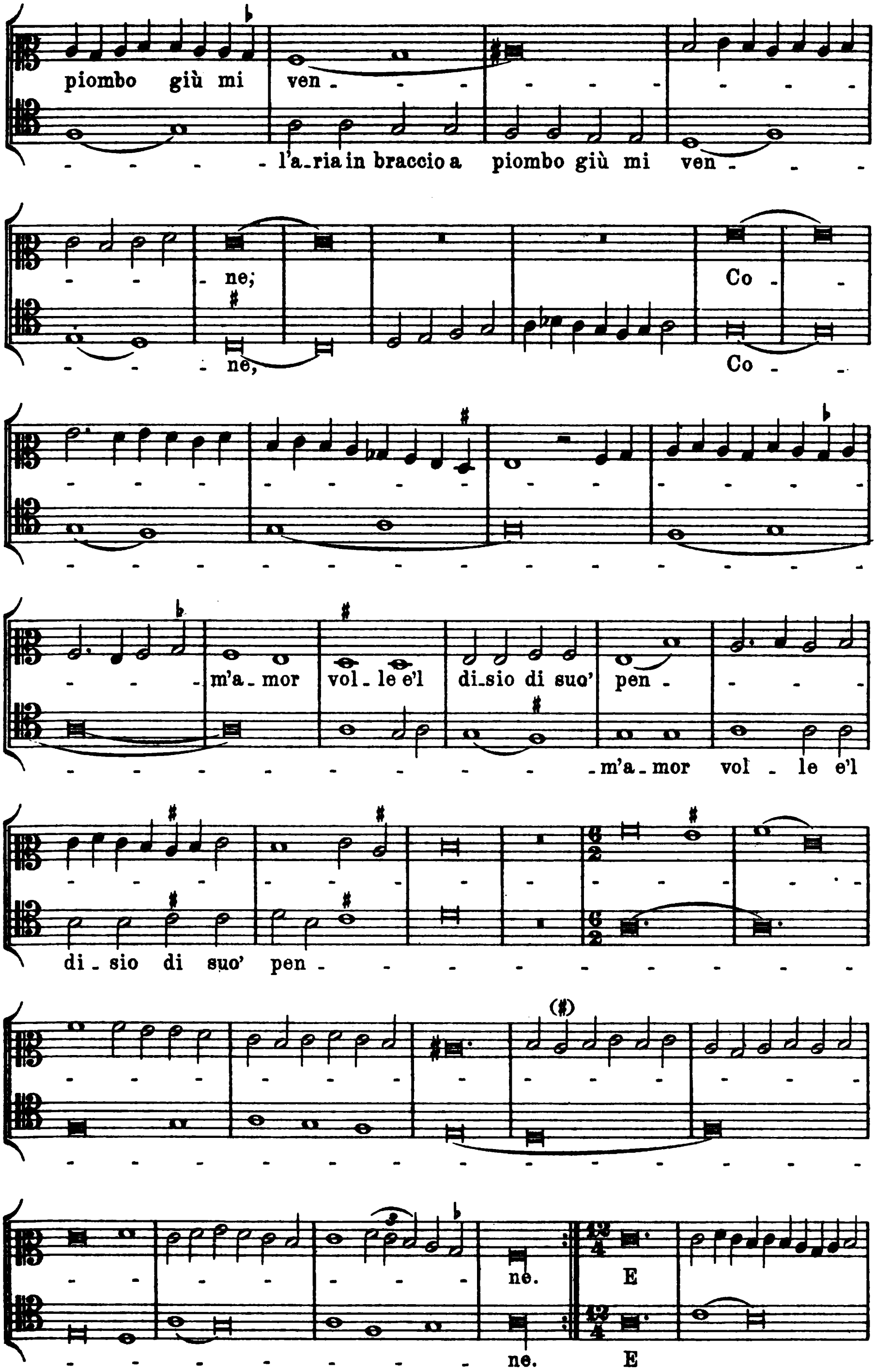
III.

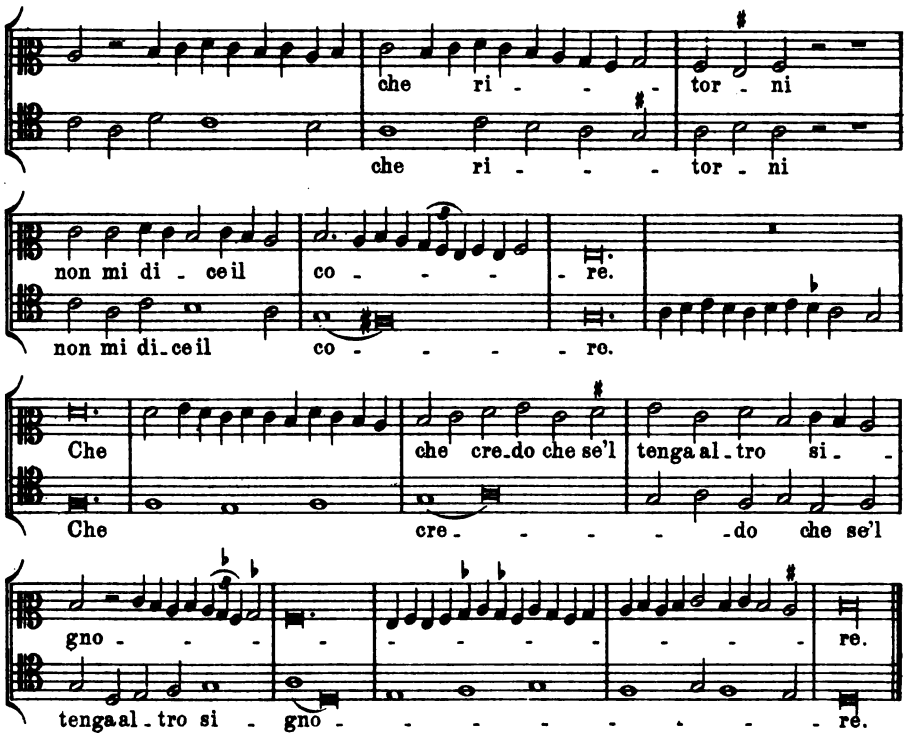
Nr. 47.

Magister Dominus Donatus de Florentia. Florenz, Med. Laur. Pal. 87.



1) Carducci liest *aere*.


piombo giù mi ven - - - - - - - - - - - -
- - - - - l'a-ria in braccio a piombo giù mi ven - - -
- - - ne; Co -
- - - ne, Co -
- - - m'a - mor vol - le e'l di-sio di suo' pen -
- - - m'a-mor vol - le e'l
di - sio di suo' pen -
ne. E
ne. E

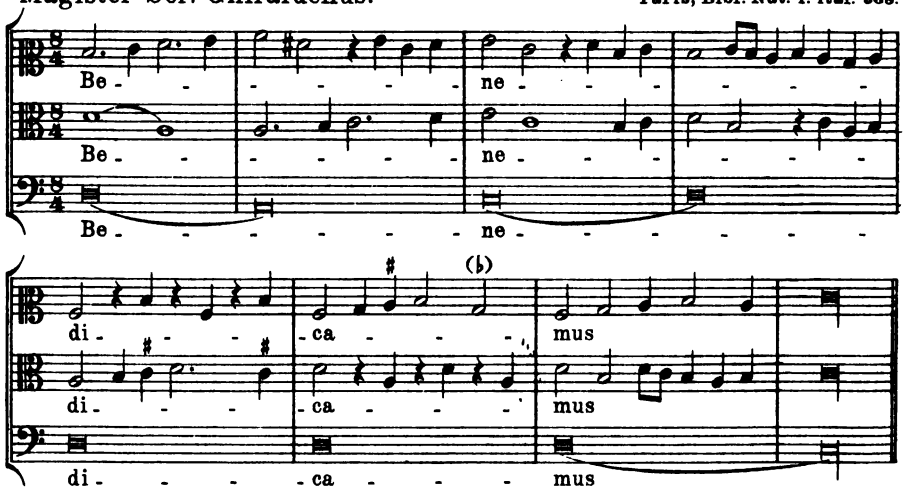


In pie gli misi; e, fatto ch'ebbe gorga,
Alzò piu assai che non fu la caduta;[1]
Onde, giocando, i'l perde' di veduta.

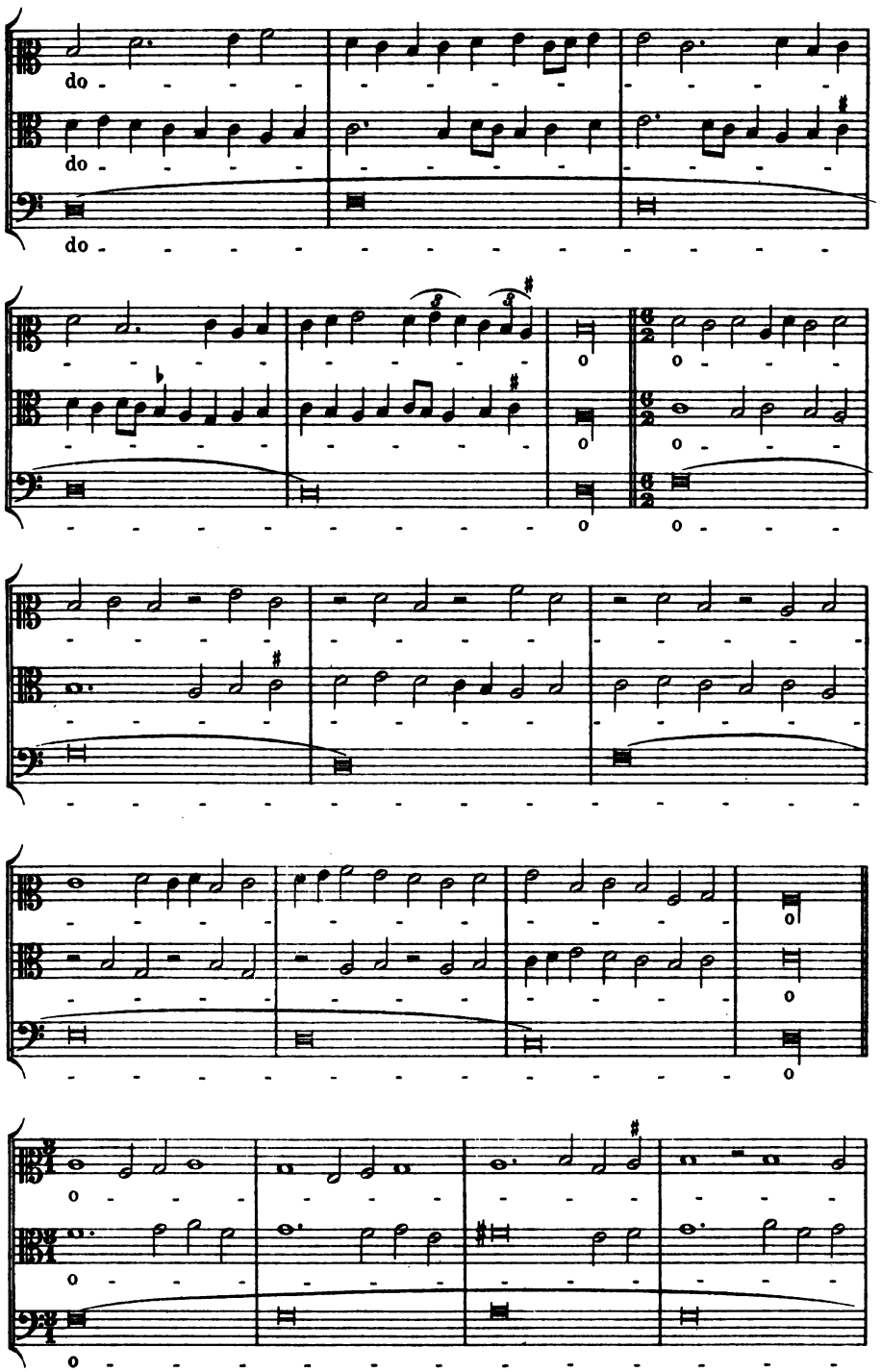
(Worte für die Wiederholung des ersten Teils.)

Nr. 48.

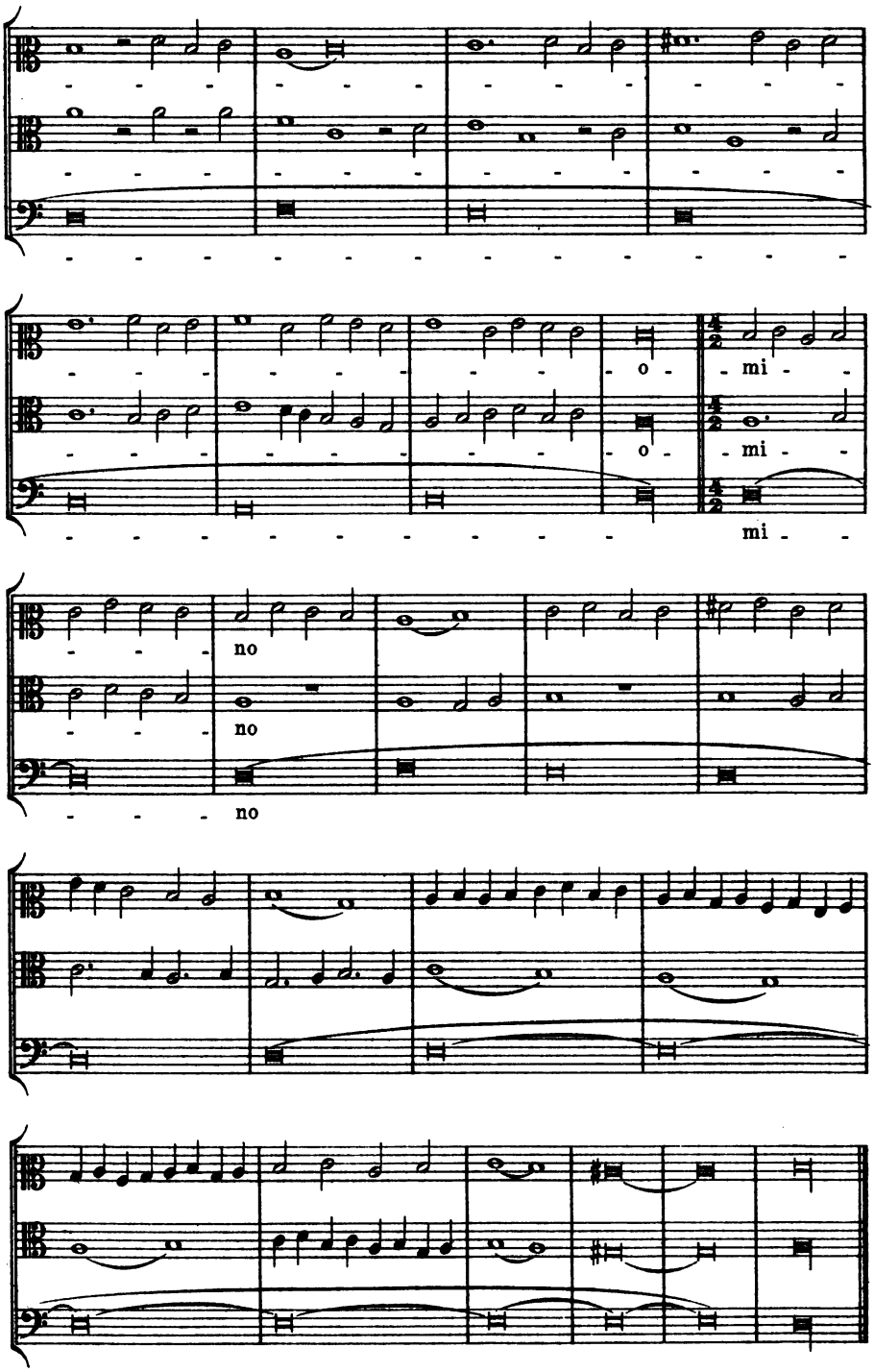
Magister Ser. Ghirardellus. Paris, Bibl. Nat. f. ital. 568.



1) Bei Trucchi nach Ms. Redi: Alzò piu alto assai che la caduta.

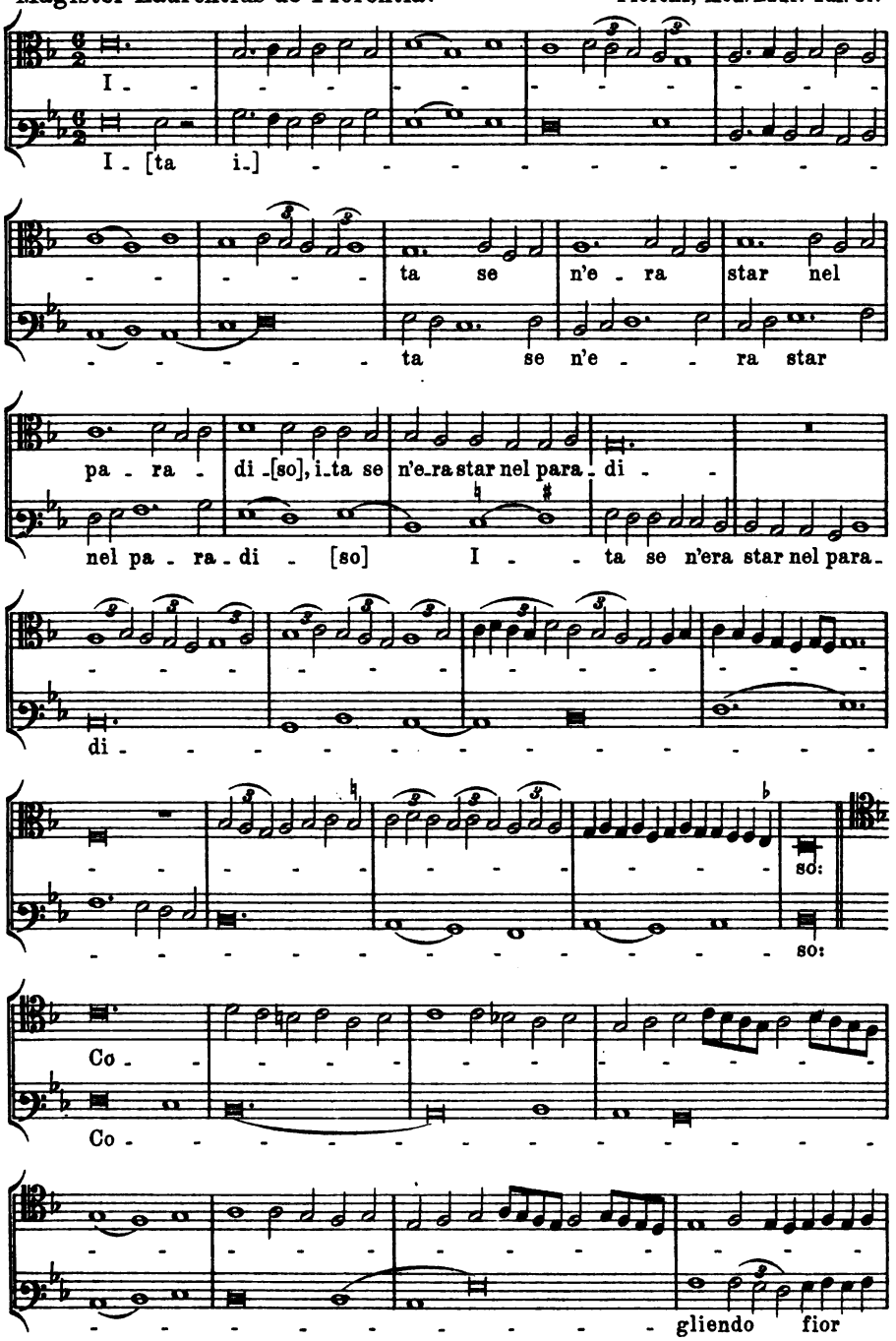


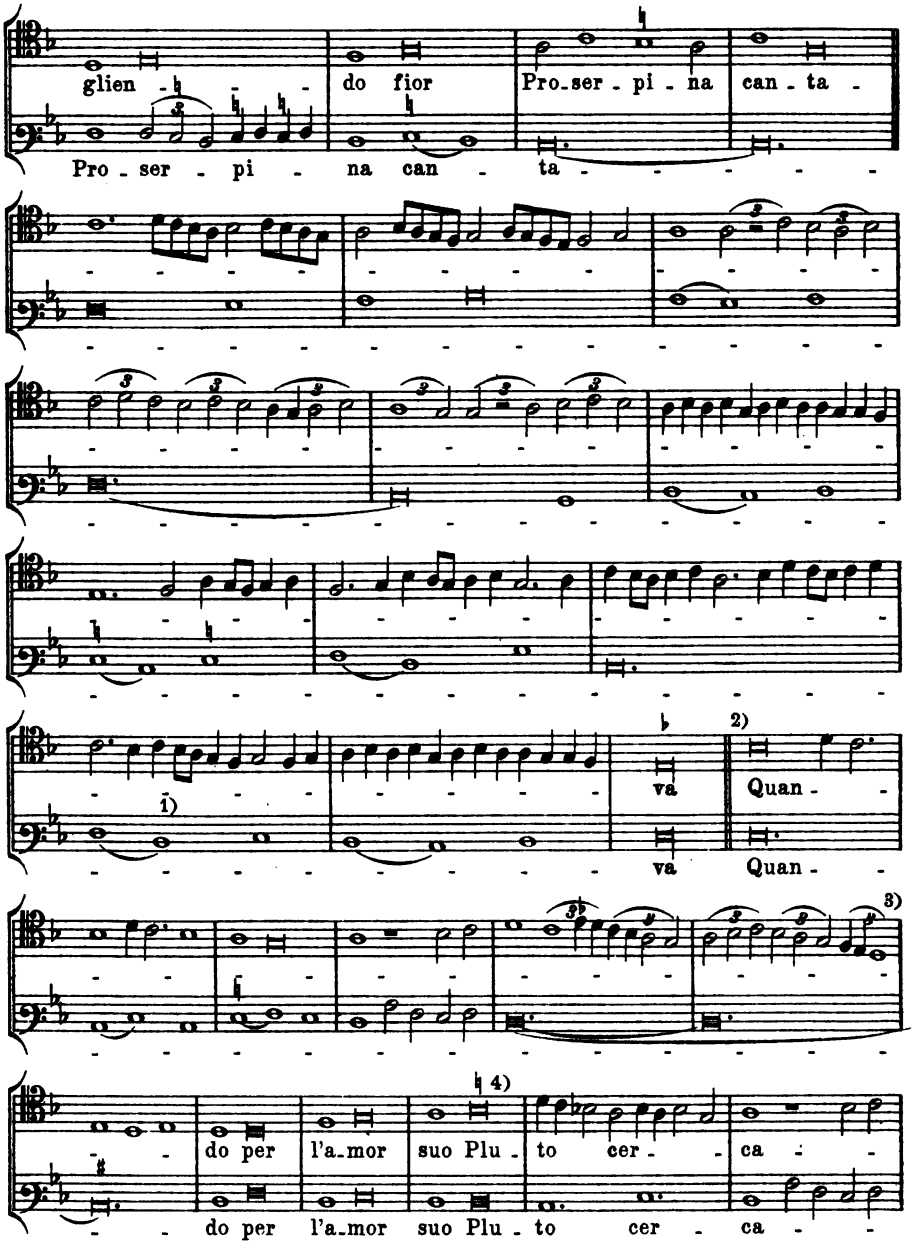
III.


o
mi
o
mi
mi
no
no
no

Nr. 49.

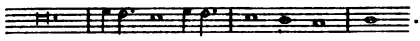
Magister Laurentius de Florentia. Florenz, Med. Laur. Pal. 87.





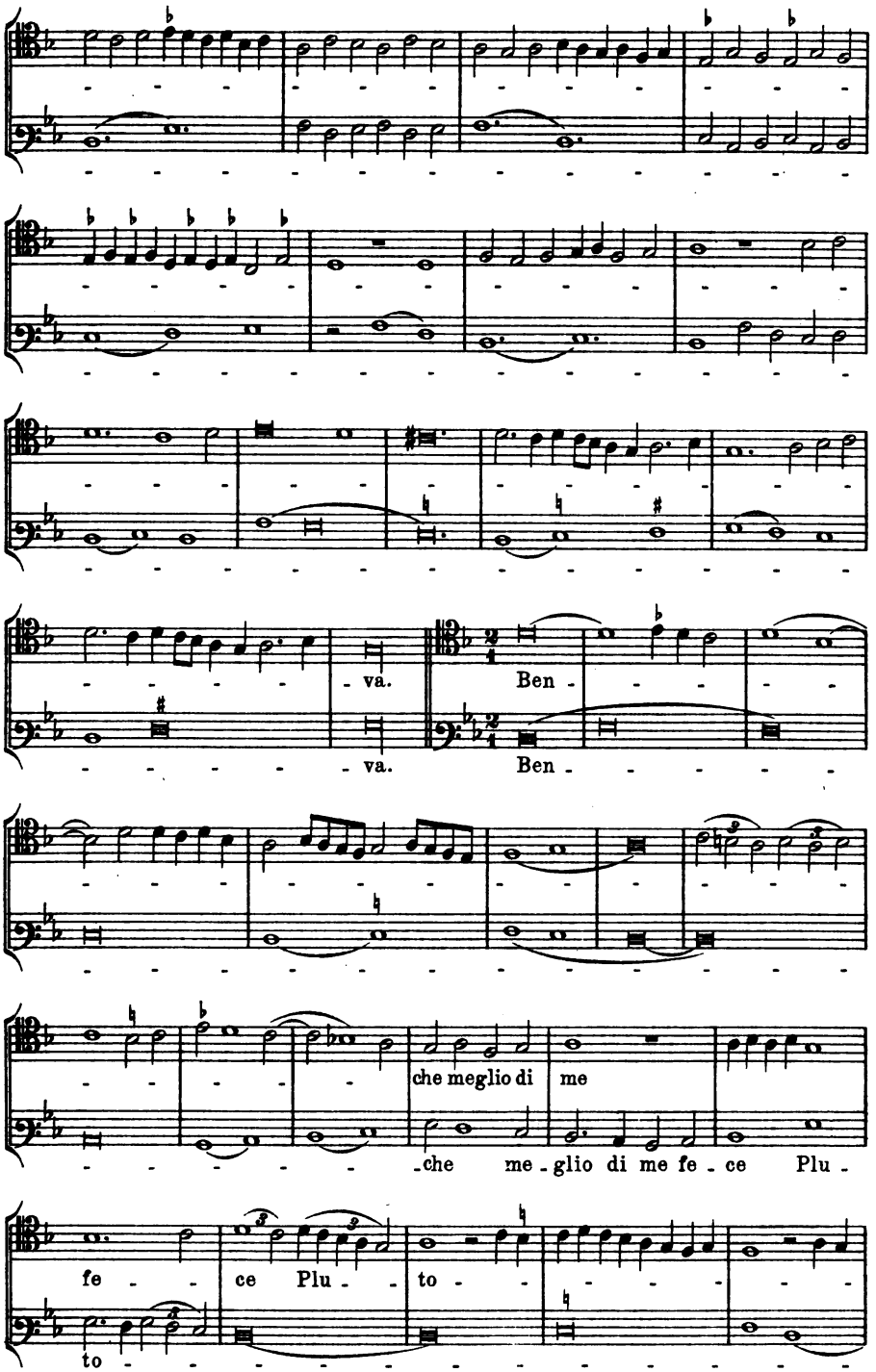
1) Vielleicht ist besser im Baß *c* zu konjicieren.

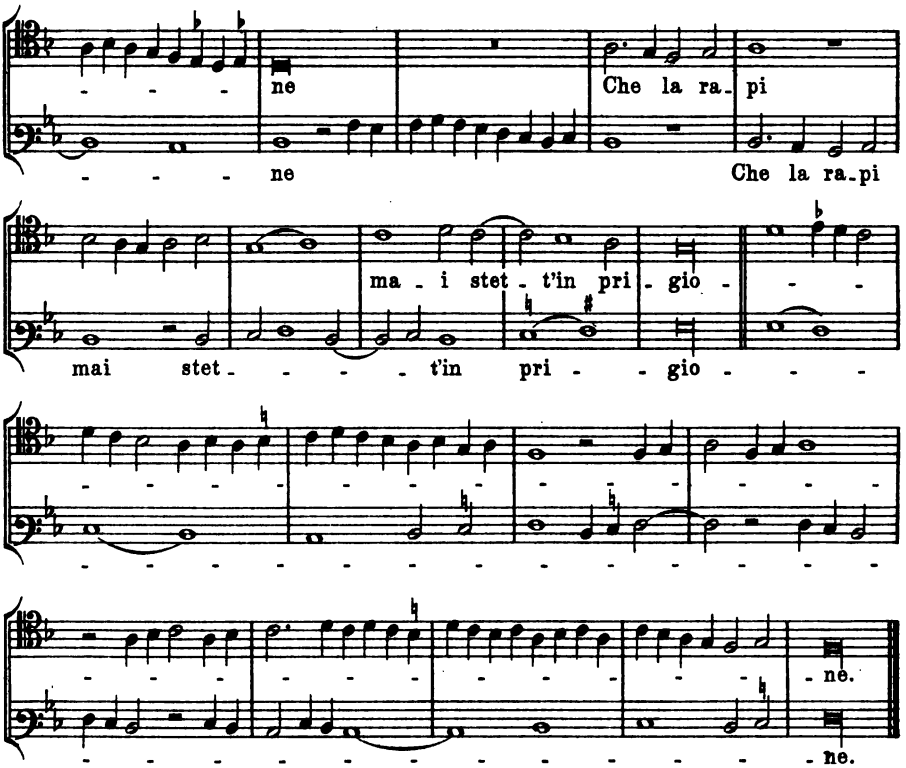
2) Hinsichtlich der folgenden drei Takte der Oberstimme stimmen beide Fassungen so genau überein, daß an der Übertragung nicht zu zweifeln ist. Durch eine Konjektur, Änderung der *brevis* des dritten Taktes in *semibrevis*, läßt sich allerdings ein bedeutend besser klingender Satz erzielen. Dann wäre die Oberstimme zu übertragen:



3) Im Original die letzten 16 Noten nur mit halben Werten notiert.

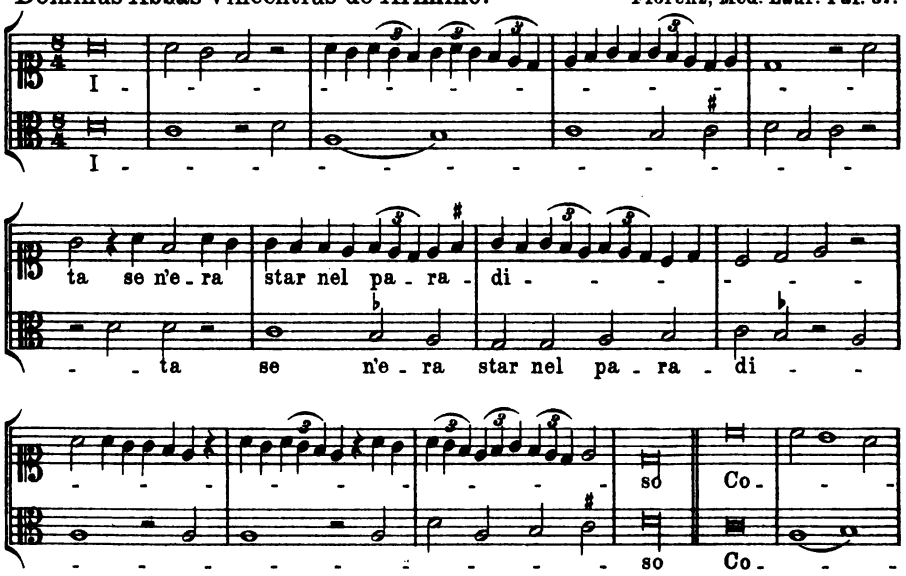
4) In der zweiten Fassung vorgeschrieben.

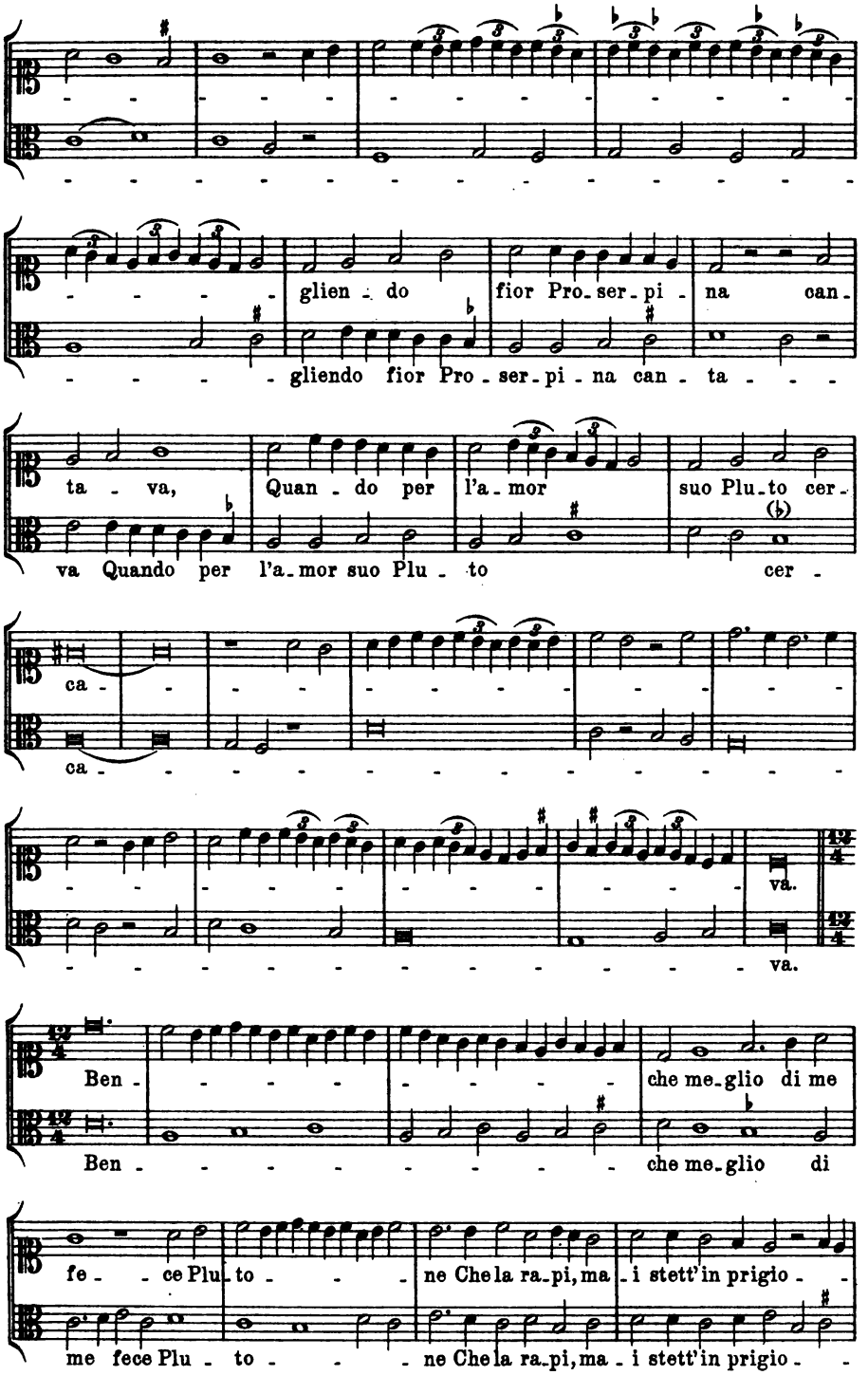

va.
va.
Ben
Ben
che meglio di
me
che me - glio di me fe - ce Plu -
fe -
ce Plu -
to -
to -

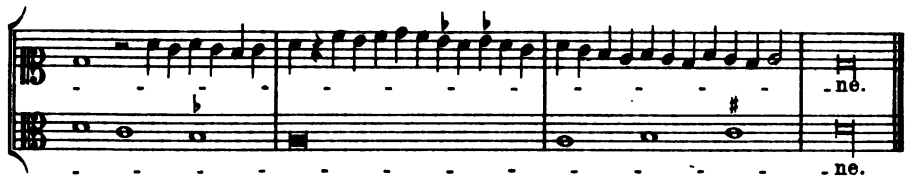


Nr. 50.

Dominus Abbas Vincentius de Arimino. Florenz, Med. Laur. Pal. 87.



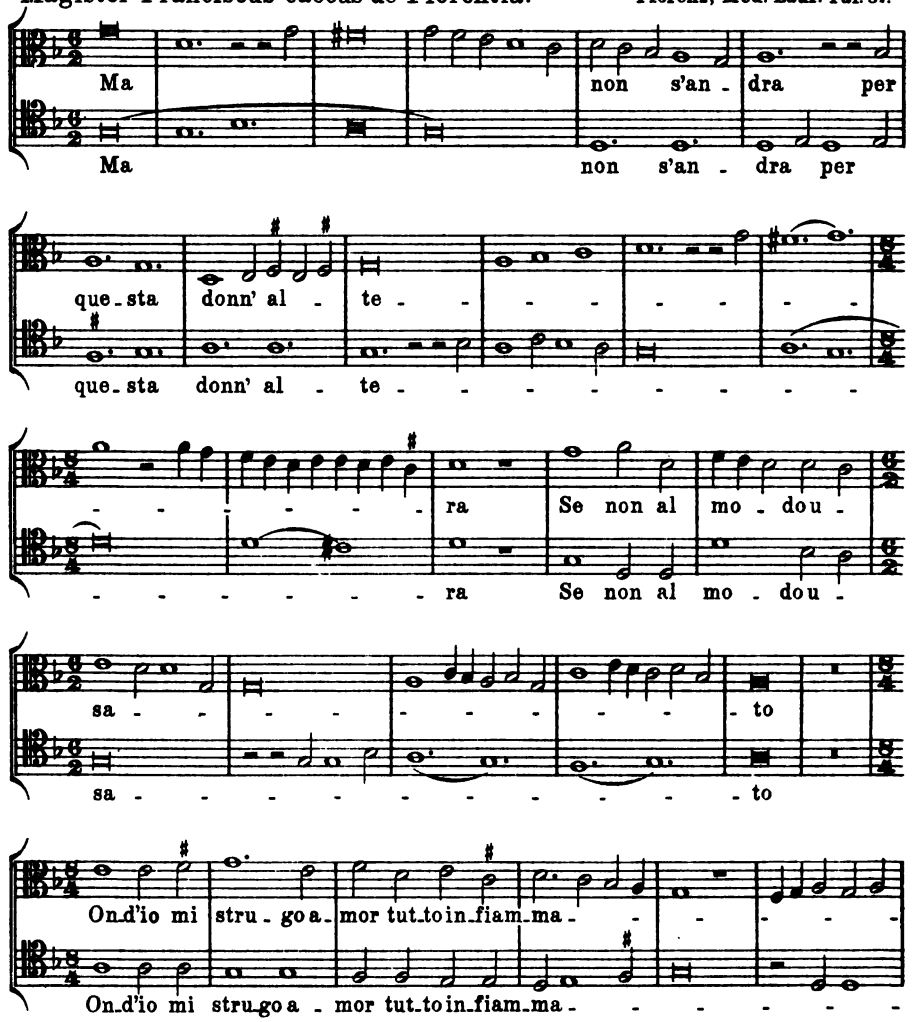

glien - do fior Pro - ser - pi - na can -
gliendo fior Pro - ser - pi - na can - ta - - -
ta - va, Quan - do per l'a - mor suo Plu - to cer -
va Quando per l'a - mor suo Plu - to cer -
ca -
ca -
va.
va.
Ben - che me - glio di me
Ben - che me - glio di
fe - ce Plu - to - ne Che la ra - pi, ma - i stett'in prigio - -
me fece Plu - to - ne Che la ra - pi, ma - i stett'in prigio - -



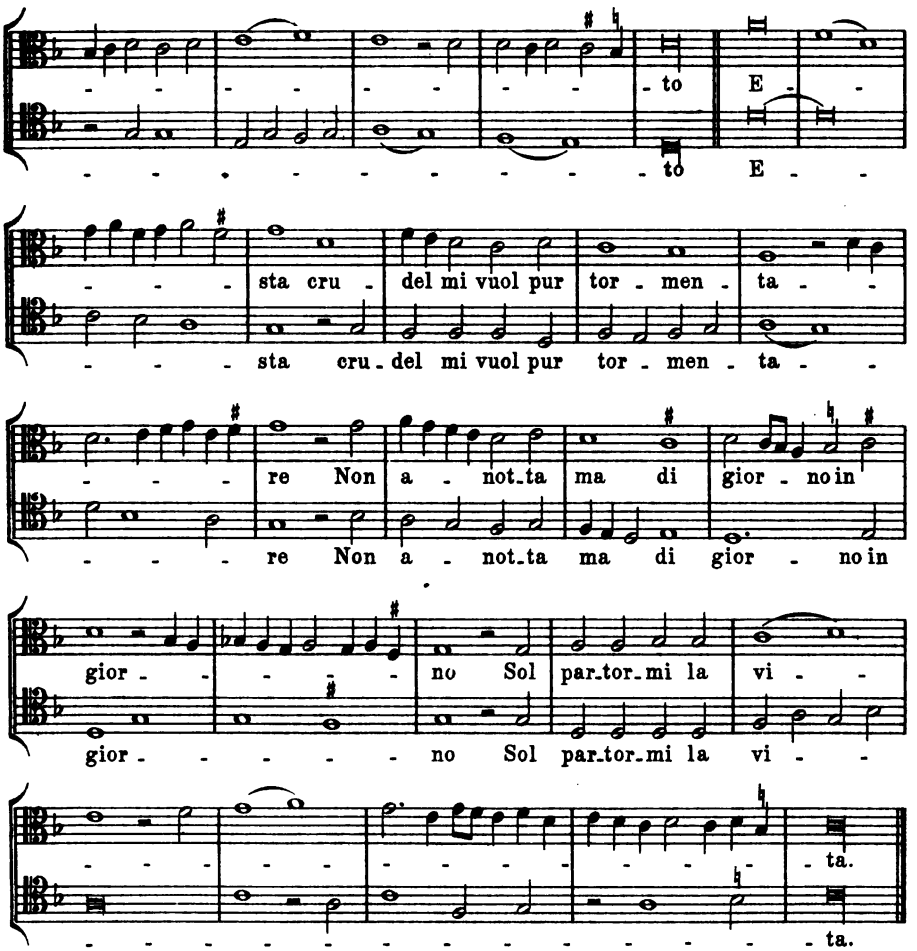
Cosi m'apparve ond'io m'inamorava
La donna che paro' le mani al viso[1])
Per far che mai da lei fossi diviso.

Nr. 51.

Magister Franciscus caecus de Florentia. Florenz, Med. Laur. Pal. 87.



1) In Paris ital 568: ch'adoprò le mani e'l viso.

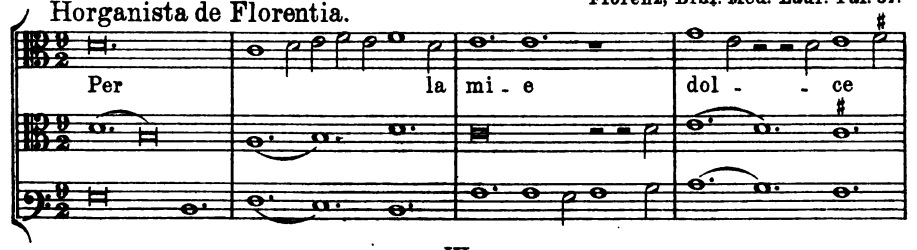


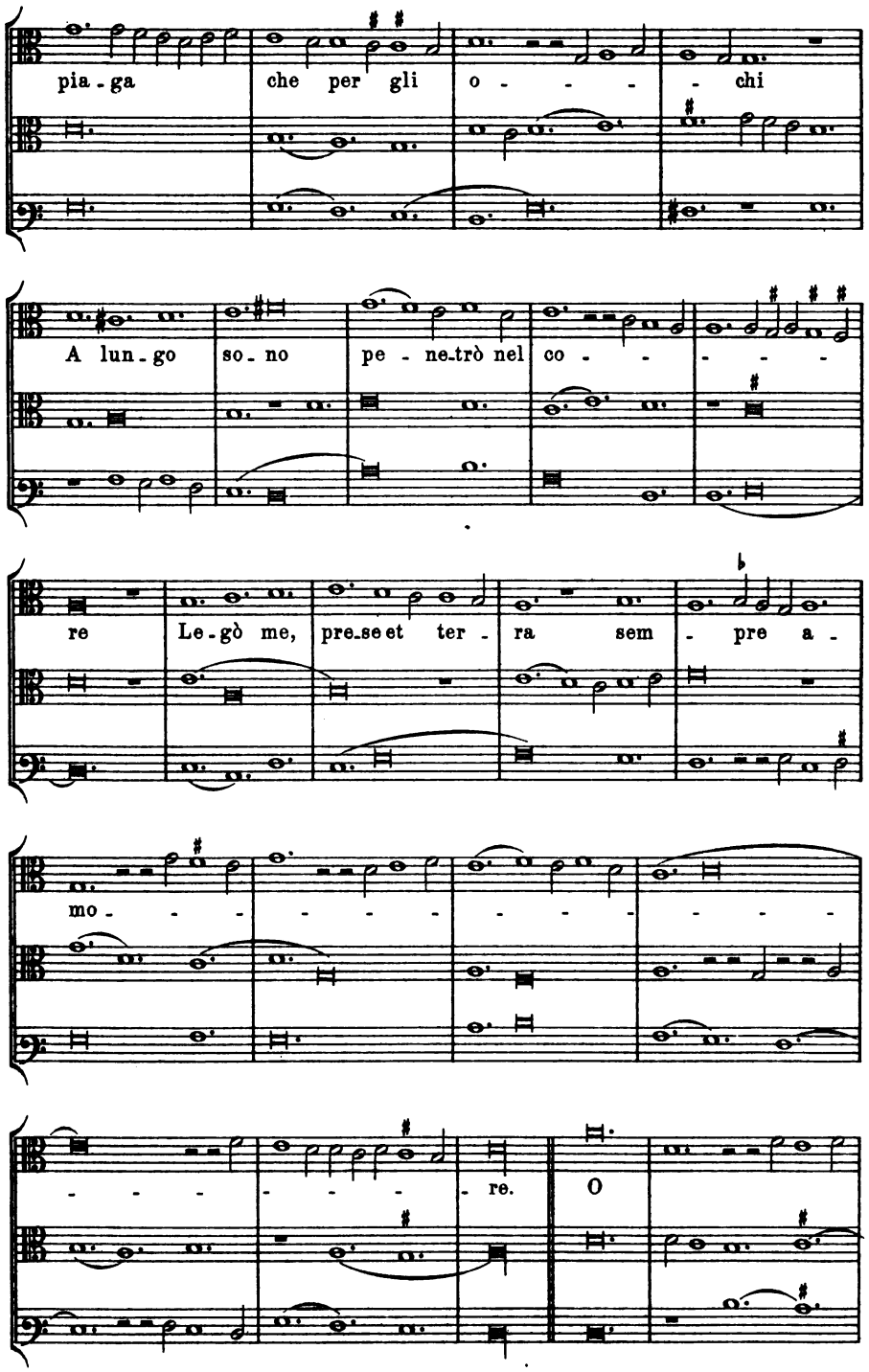
Alcuna volta mi fa rallegrare
Monstrando lieto a me suo viso adorno
E poi pare smarrita
Dunque perd'io l'anima sbigottita
Dolce morte ti prendi
Sicch' anotta e non a stento pera.
Ma non s'andra per questa donn' altera.

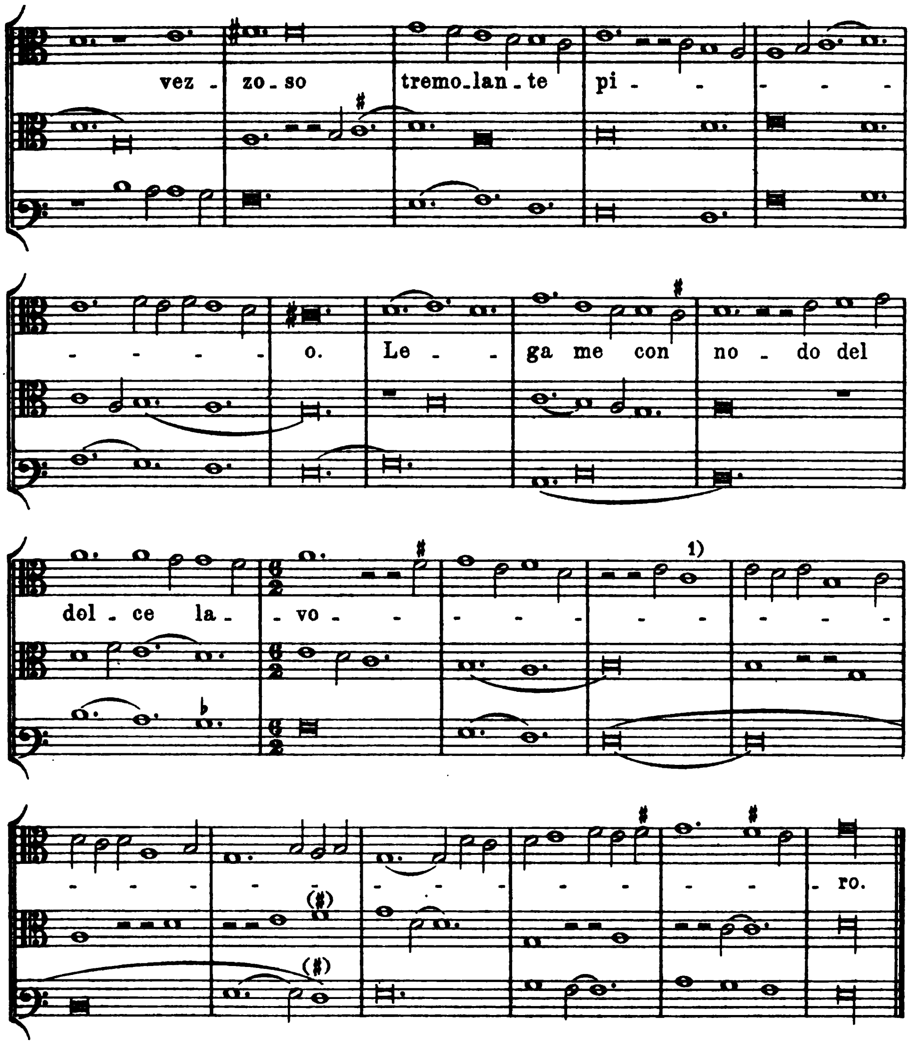
Nr. 52.

Magister Franciscus caecus
Horganista de Florentia.

Florenz, Bibl. Med. Laur. Pal. 87.




pia - ga
che per gli
o - - - -
- chi
A lun - go
so - no
pe - ne-trò nel
co - - - - - -
re
Le-gò me,
pre-se et
ter -
ra
sem - pre a -
mo - - - - - - - - - - - - - -
- - - - - - - - - re.
O



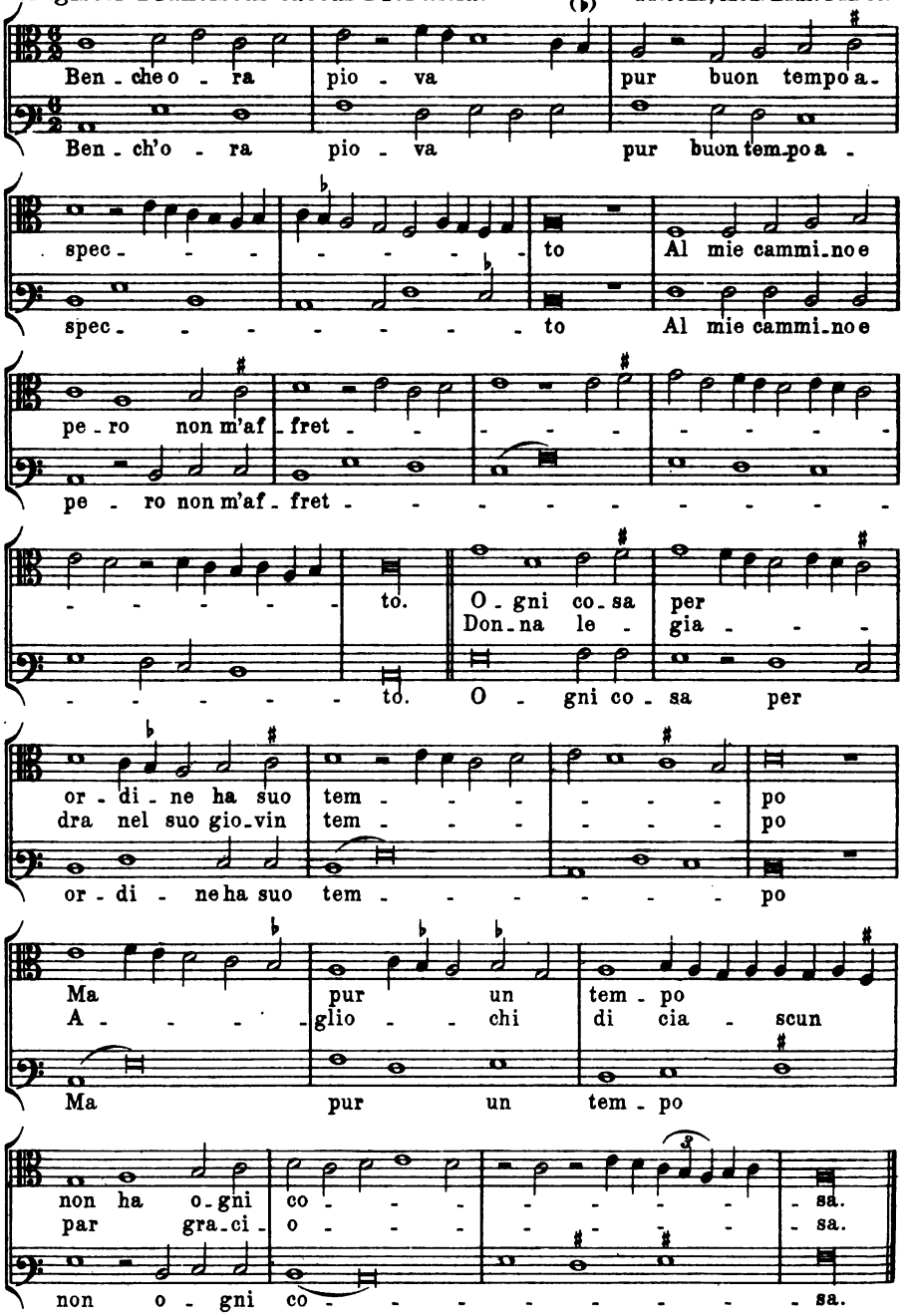
Principal verbo fosti al gran disio,
Perfetto gratioso e tanto soro,
Che come tra metalli fulge l'oro;
Alla virtu di te ogni altra more.
Tanta nel mondo se' degnia d'onore.
|: Per la mie dolce piaga :|

O nobil treza di color d'argento,
Troppo serrasti el cor al tuo servire,
Che nullo amante piu, io bene el sento,
Nel fragile mondo giu potrebbe patire.
Tant' e virtu in un corpo e'l sommo sire
A giunto alle belleze el gran valore,
Per legar bene stretto el servidore.
|: Per la mie dolce piaga :|

1) Vielleicht *h* zu konjicieren.

Nr. 53.

Magister Franciscus caecus Florentia. Florenz, Med. Laur. Pal. 87.

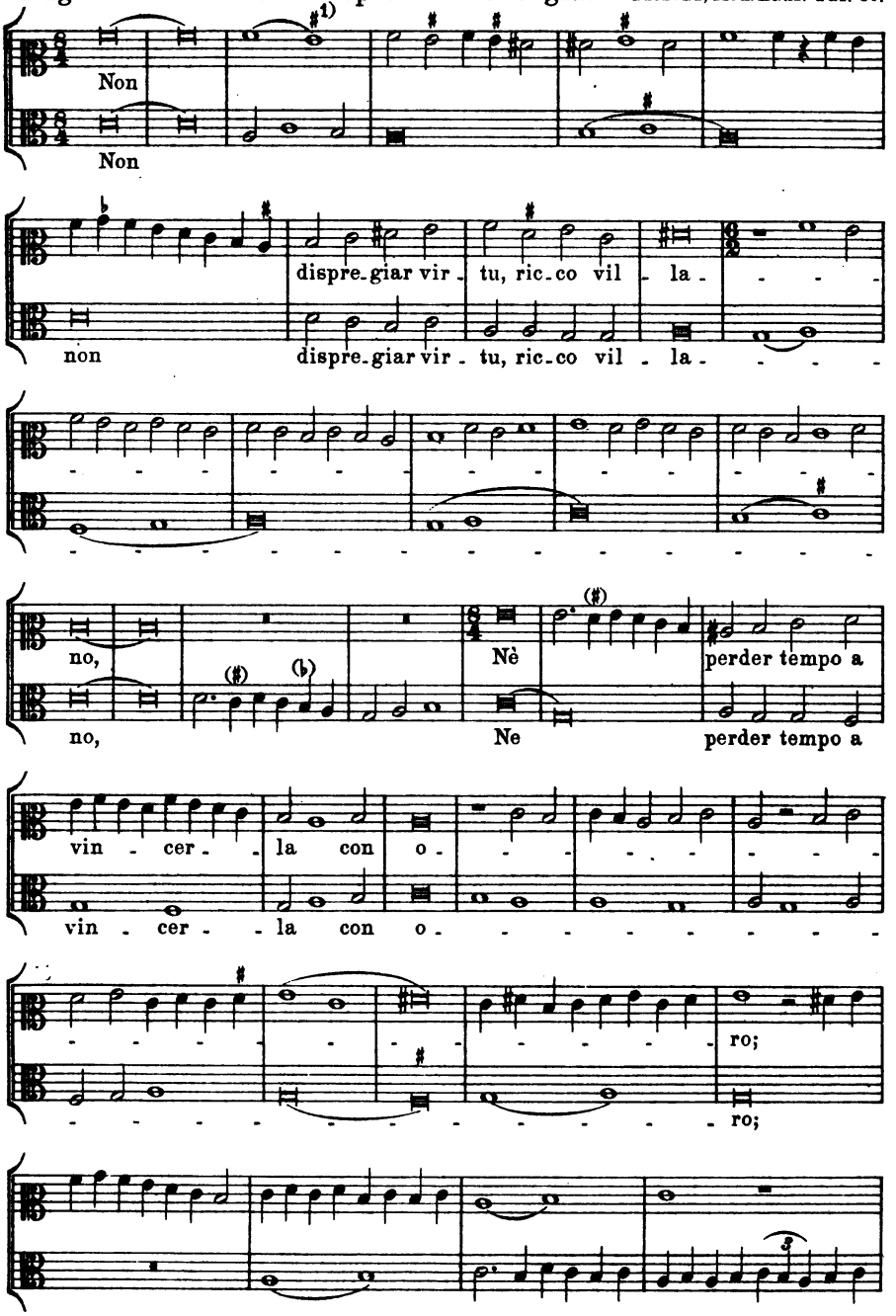


Così vecchiezza la vede noiosa
Al guardo di chi più n'avea diletto
Bench' ora piova.

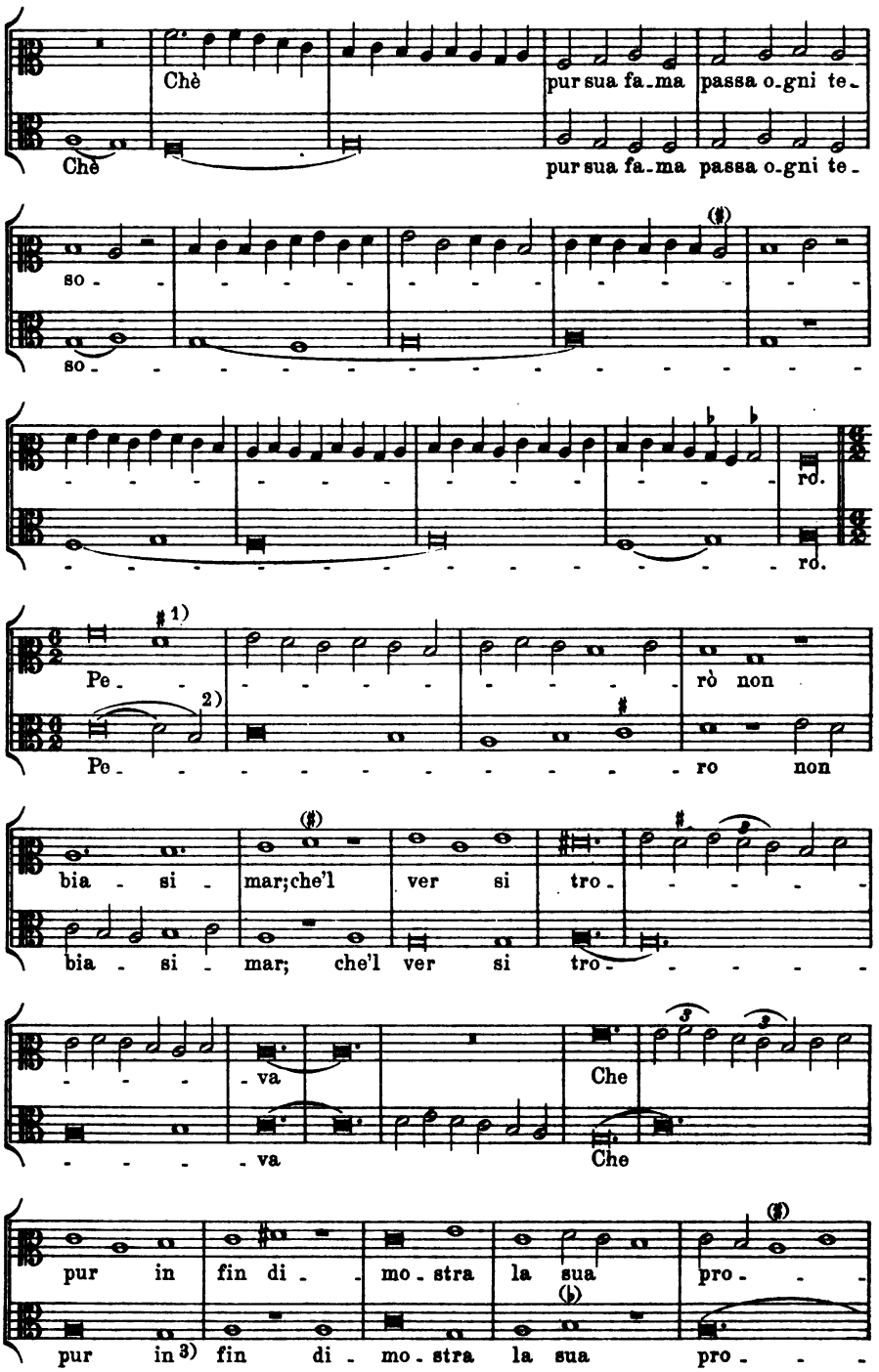
Nr. 54.

Magister Ser. Nicolaus Praepositus de Perugia.

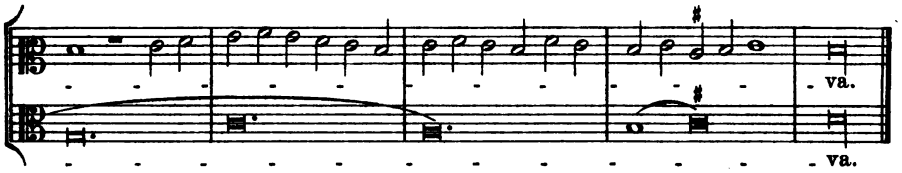
Florenz, Med. Laur. Pal. 87.



1) In Paris 568 vorgeschrieben.



1) In Paris 568 vorgeschrieben. 2) In Paris 568 fehlt die plica.
3) Carducci (*Opere* VIII, 385) liest *al.* III.

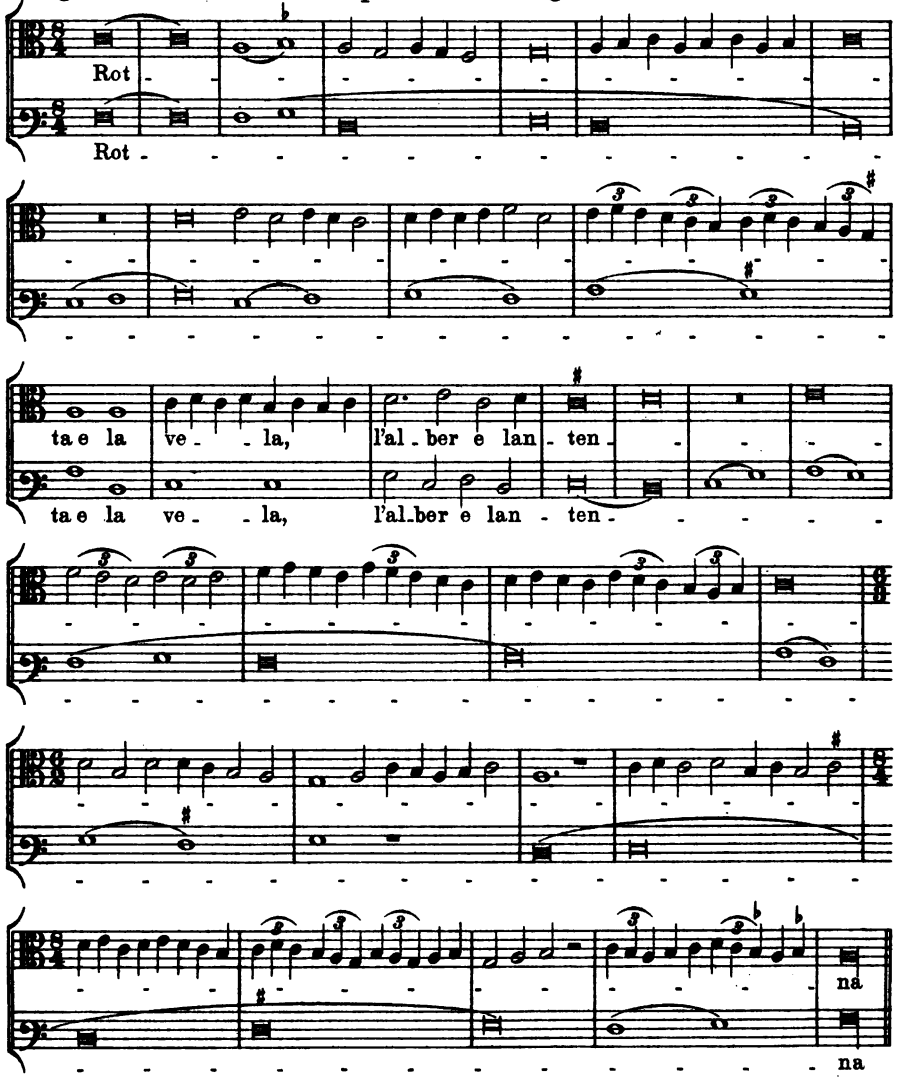


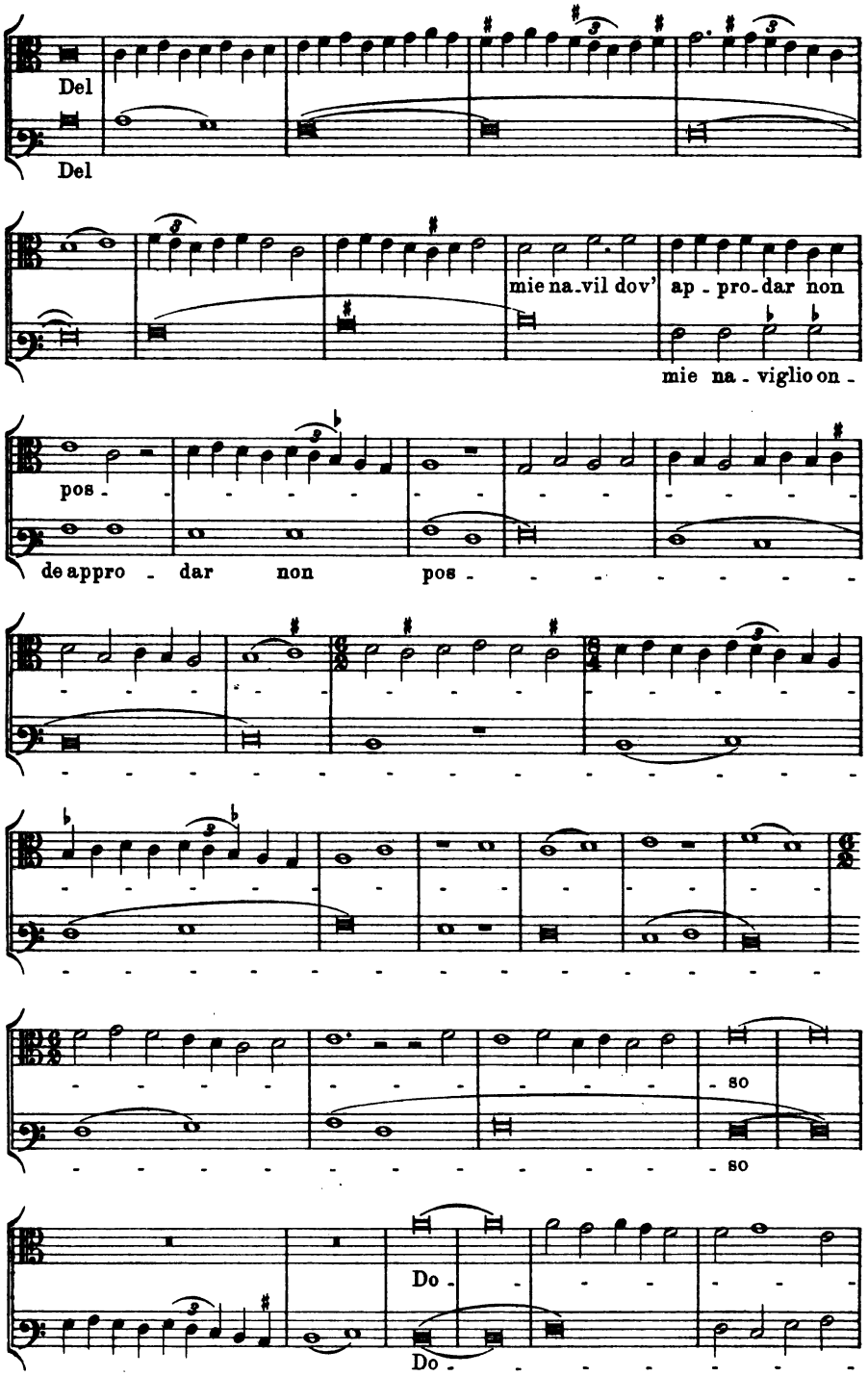
Deh pensa chi tu sè! Se mai fortuna,
Rota volgendo dell'aver ti spoglia,
A che ricorrerai, se non a doglia?

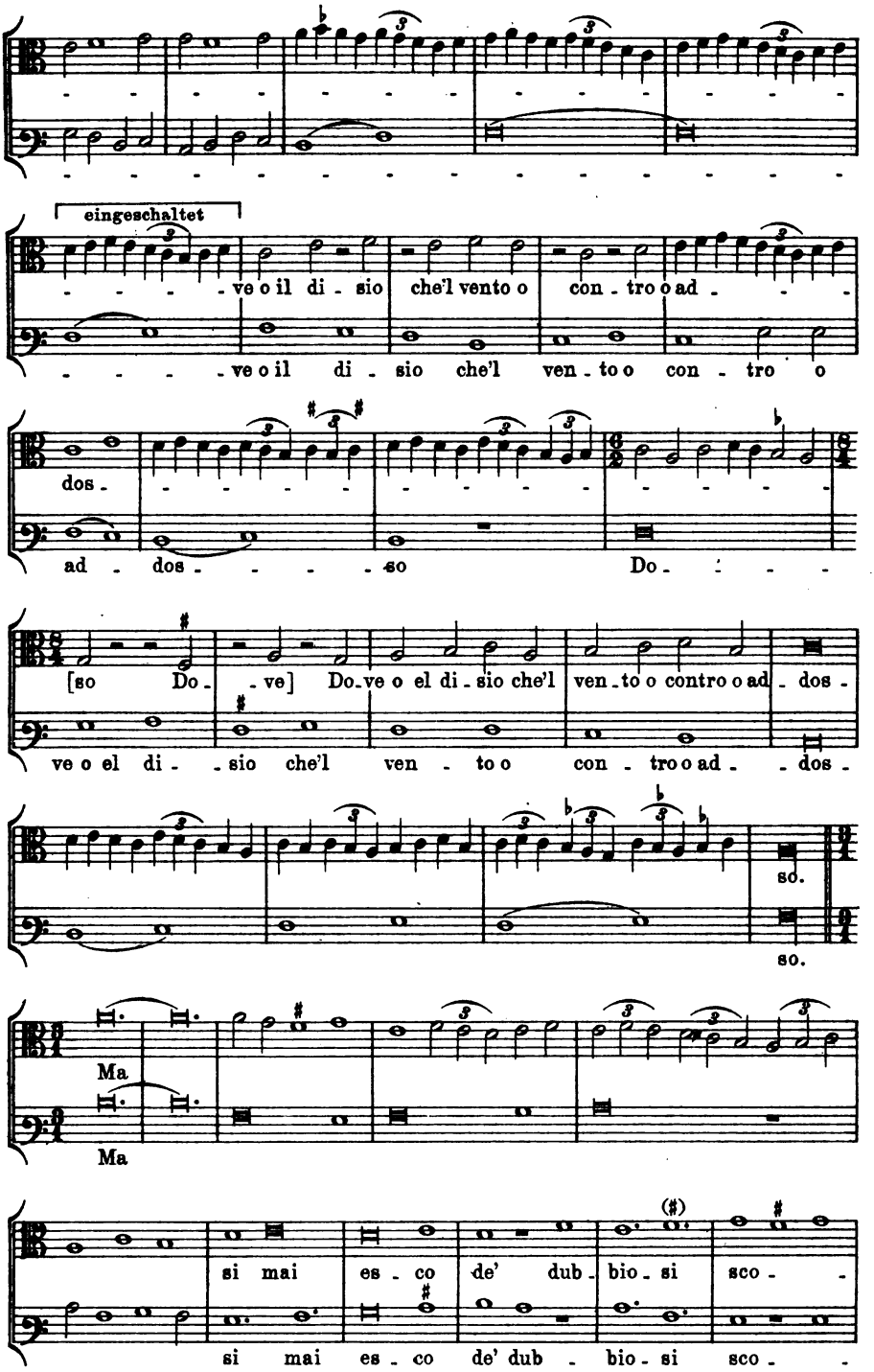
Steffano di Cino Merciaio.

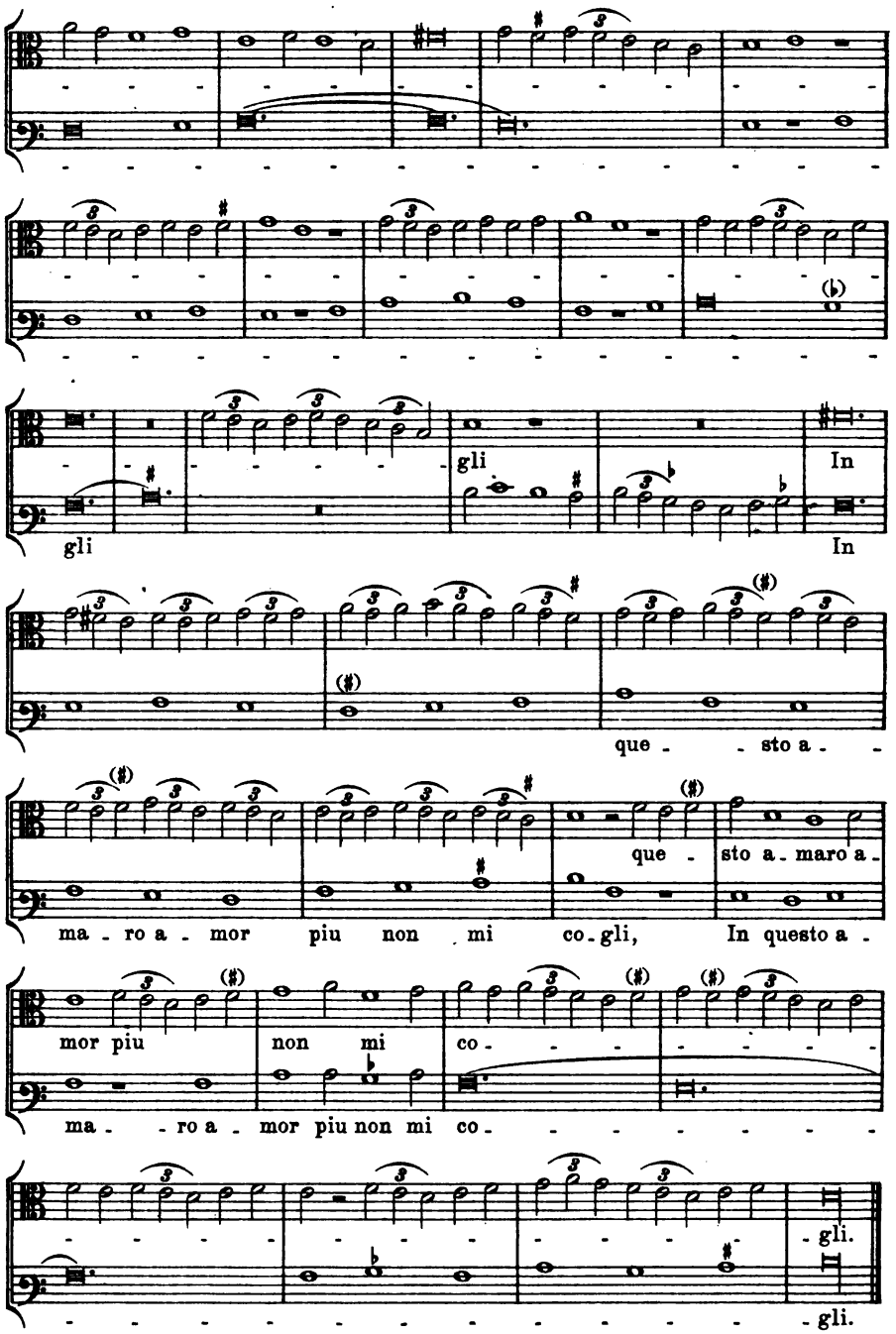
Nr. 55.

Magister Ser. Nicolaus Praepositus de Perugia. Florens, Med. Laur. Pal. 87.




Del
Del
mie na-vil dov' ap - pro-dar non
mie na - viglio on -
pos -
de appro - dar non pos -
so
so
Do -
Do -


eingeschaltet
ve o il di - sio che'l vento o con - tro o ad
ve o il di - sio che'l ven - to o con - tro o
dos
ad - dos - so Do
[so Do - ve] Do - ve o el di - sio che'l ven - to o contro o ad - dos
ve o el di - sio che'l ven - to o con - tro o ad - dos
so.
so.
Ma
Ma
si mai es - co de' dub - bio - si sco
si mai es - co de' dub - bio - si sco



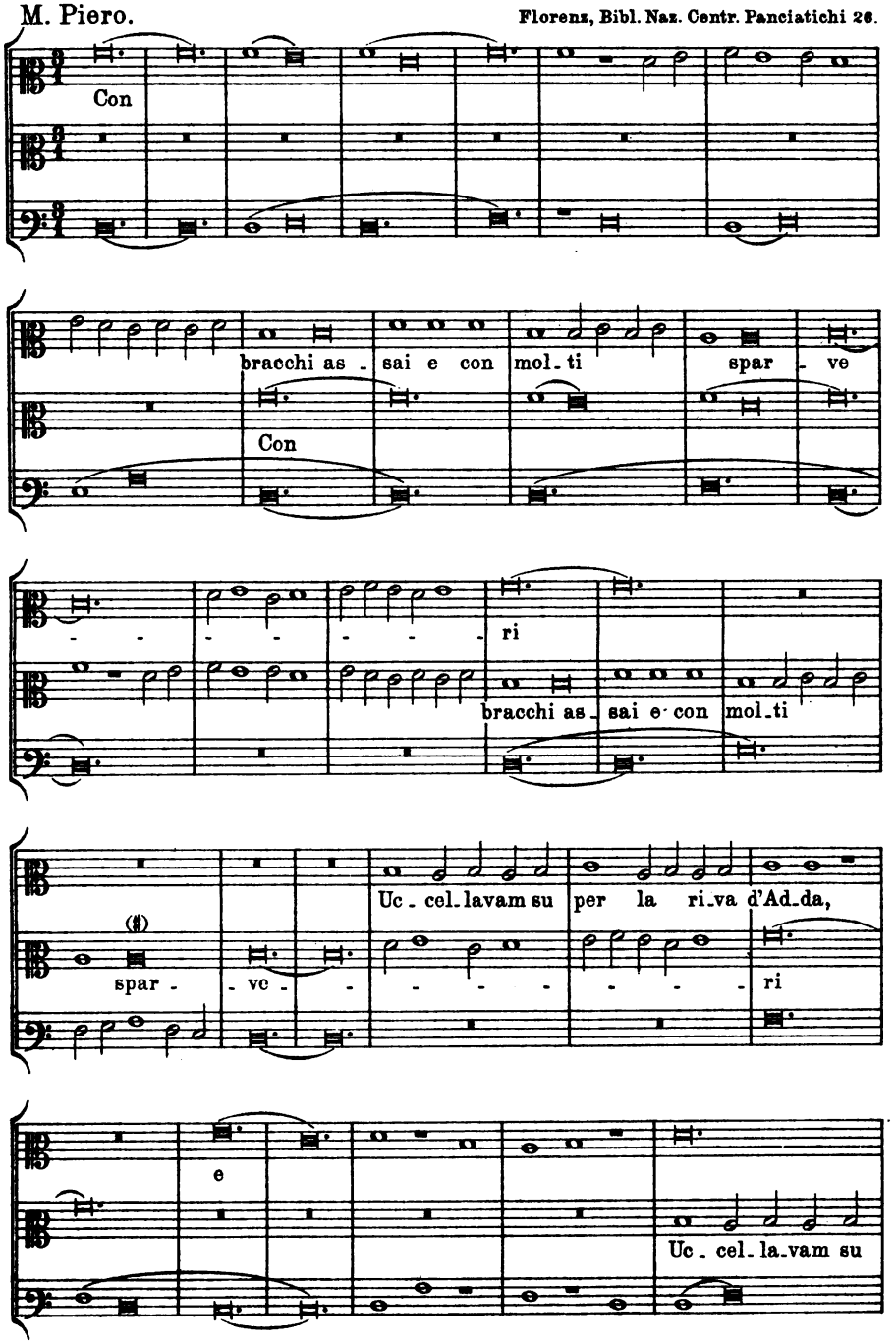
Coverta me la tramontana stella
E le forti onde e'l vento me ne porta
Ne ho chi al camminar mi faccia scorta.

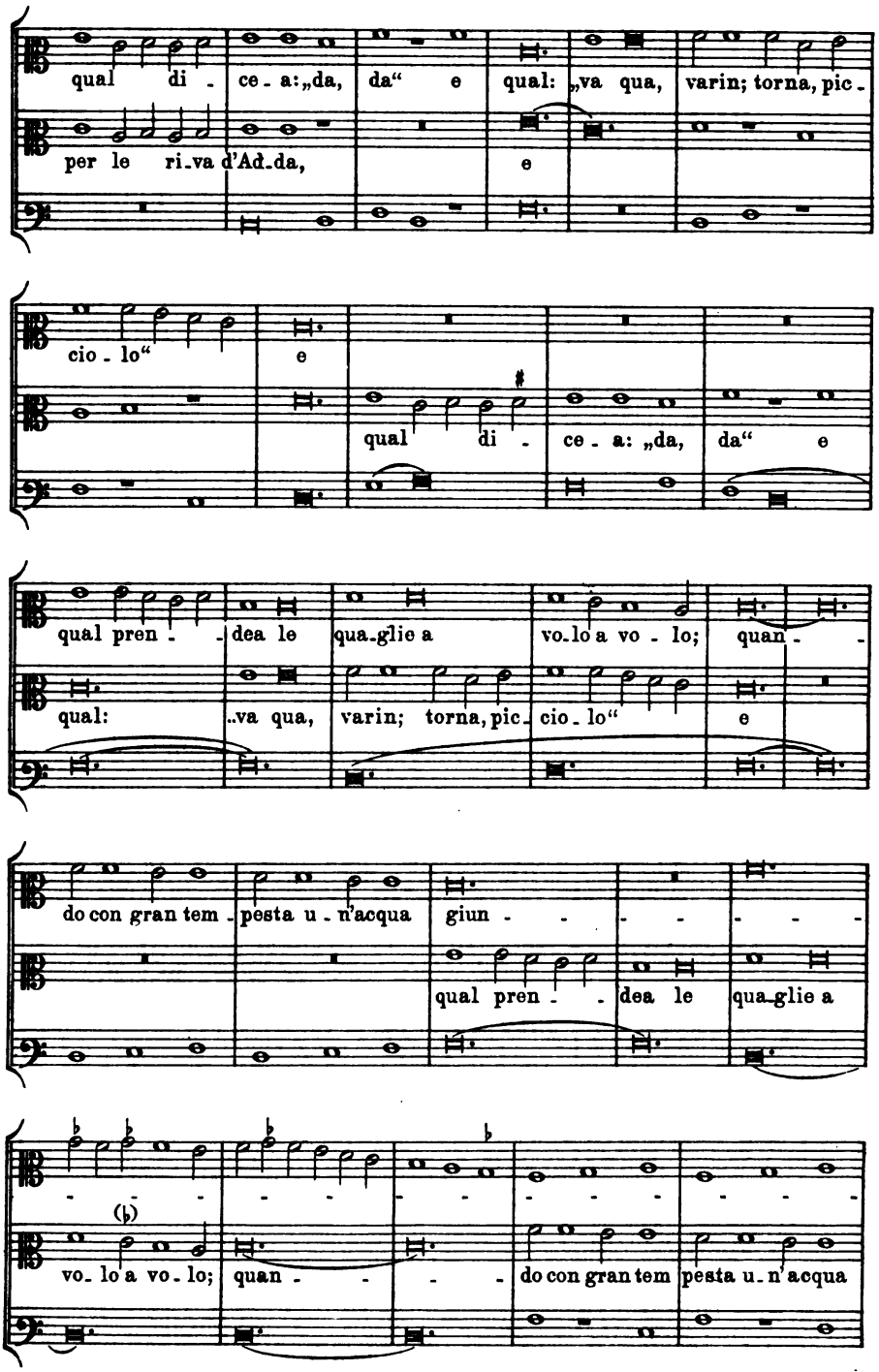
III.

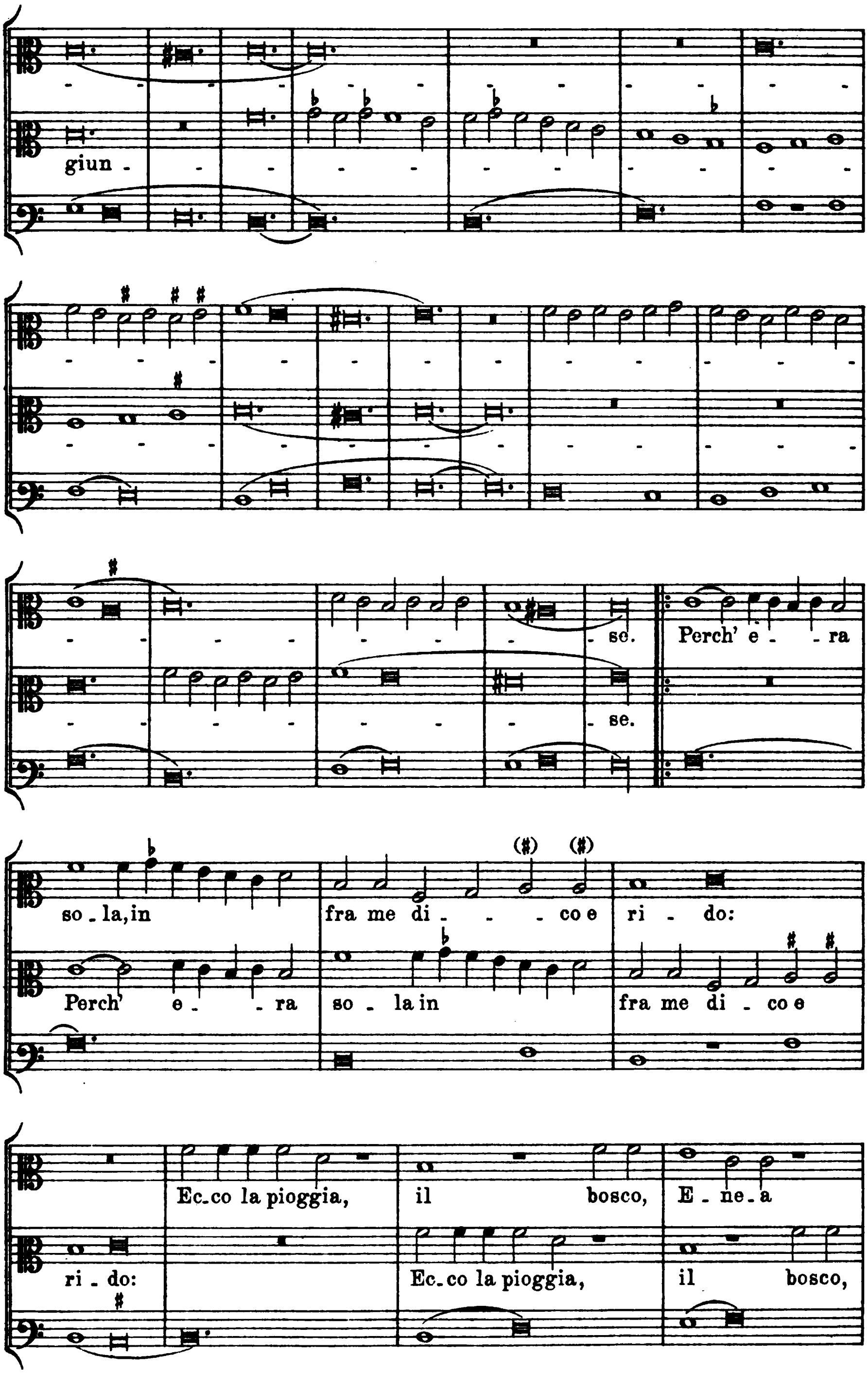
Nr. 56.

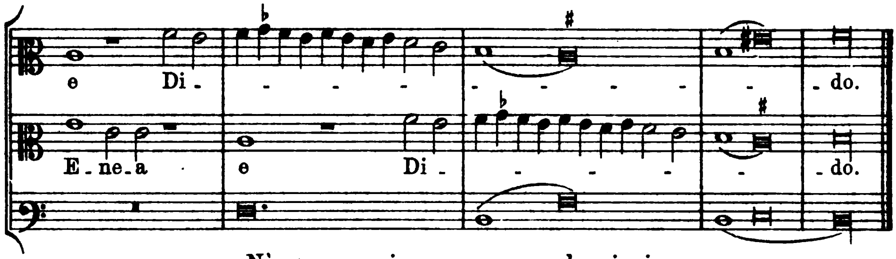
M. Piero.

Florenz, Bibl. Naz. Centr. Panciatichi 26.




qual di - ce - a: „da, da“ e qual: „va qua, varin; torna, pic -
per le ri-va d'Ad-da, e
cio - lo“ e
qual di - ce - a: „da, da“ e
qual pren - - dea le qua-glie a vo-lo a vo - lo; quan - -
qual: ..va qua, varin; torna, pic- cio - lo“ e
do con gran tem - pesta u - n'acqua giun - - - - - - -
qual pren - - dea le qua-glie a
vo- lo a vo - lo; quan - - - - do con gran tem pesta u- n'acqua

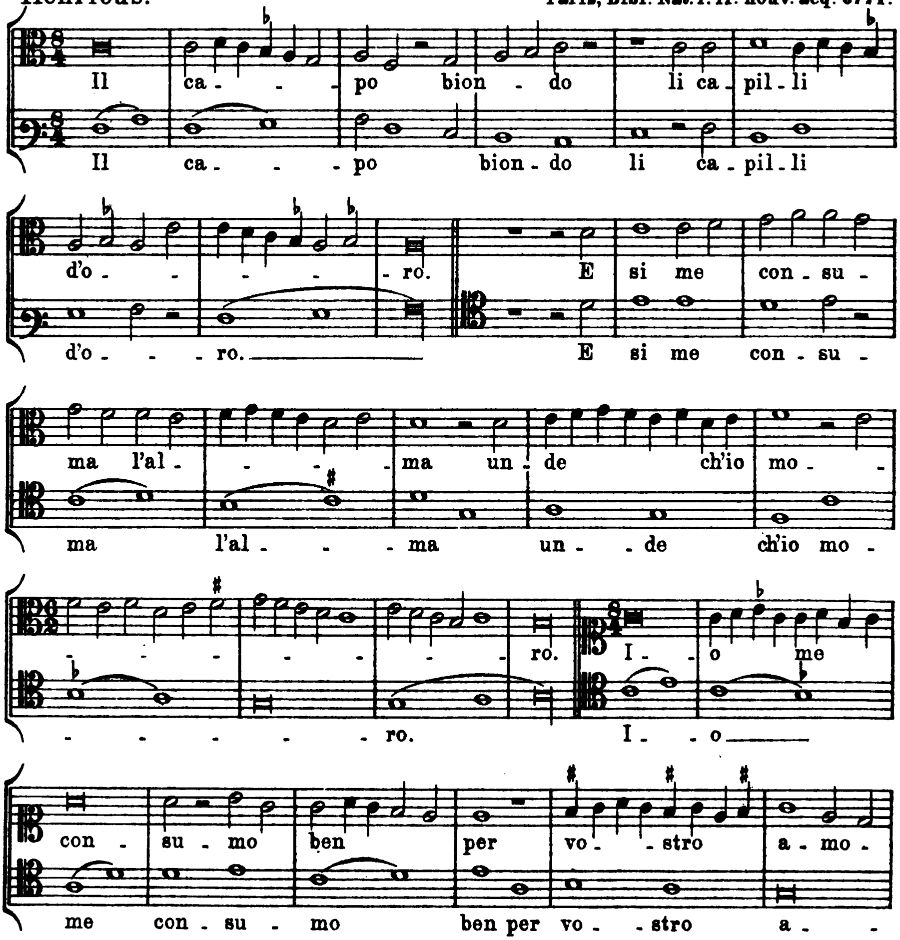

giun -
se.
se.
Perch' e - - ra
so - la,in
fra me di - - - co e
ri - do:
Perch' e - - ra
so - la in
fra me di - co e
ri - do:
Ec-co la pioggia,
il bosco,
E - ne - a
Ec-co la pioggia,
il bosco,

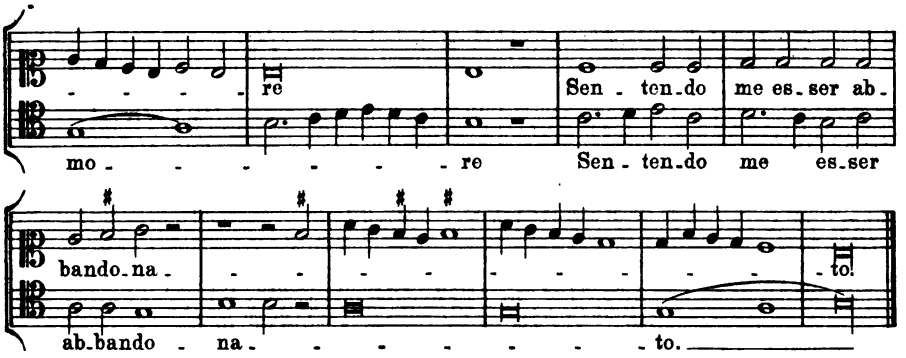


Nè corser mai per campagna levrieri
Come facea ciascun per fuggir l'acqua;
E qual dicea „Dà qua, dammi'l mantello"
E tal „Dammi il cappello";
Quand' io ricoverai co'l mio uccello
Dove una pasturella il cor mi punse.

Nr. 57ª

Henricus. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.



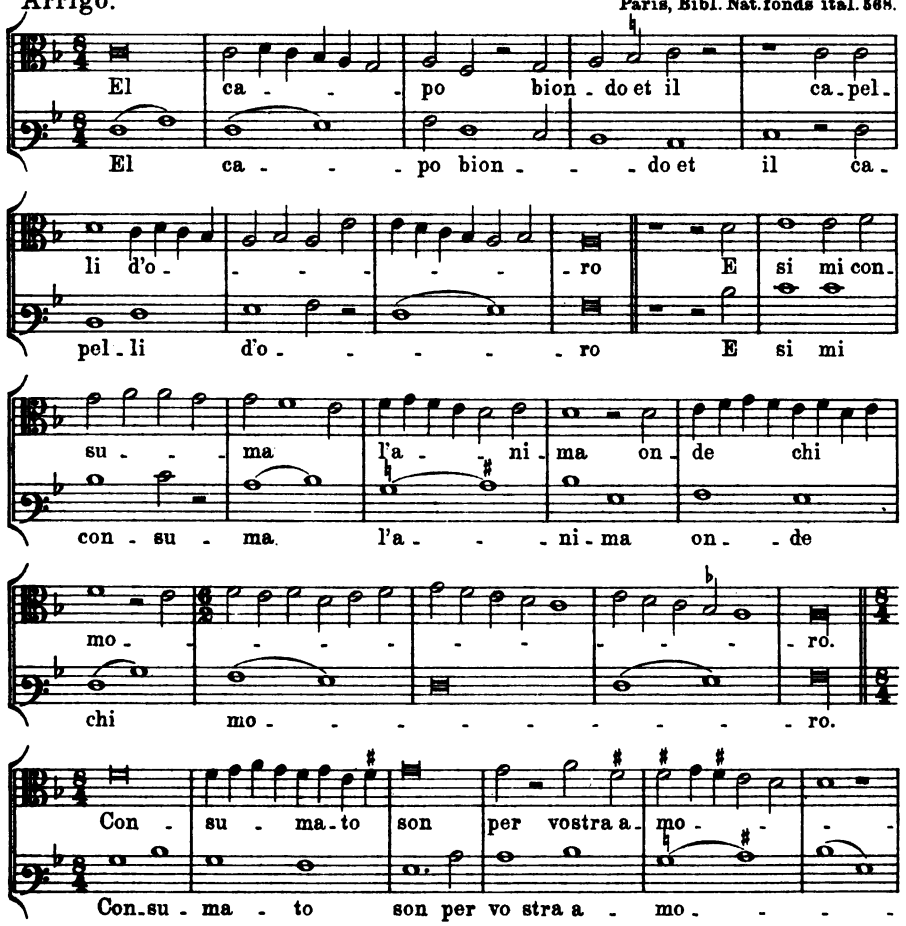


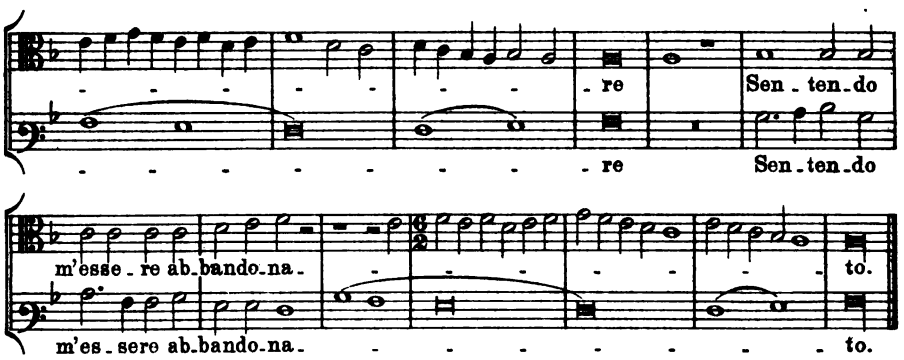
E quelle dreçe d'un fin' or colore
D'amor me a el cor tuto abraxato.
De, per merce aiuta me. sto trato.
Secori me che inamorato moro.

Nr. 57b

Arrigo.

Paris, Bibl. Nat. fonds ital. 568.

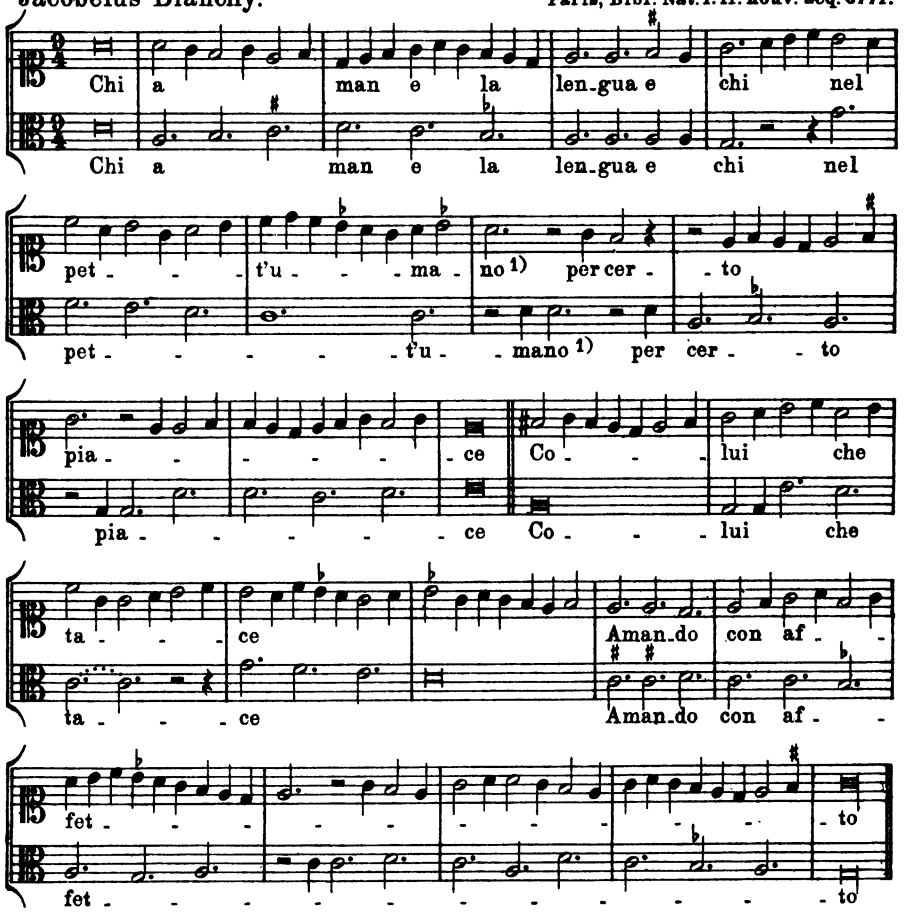




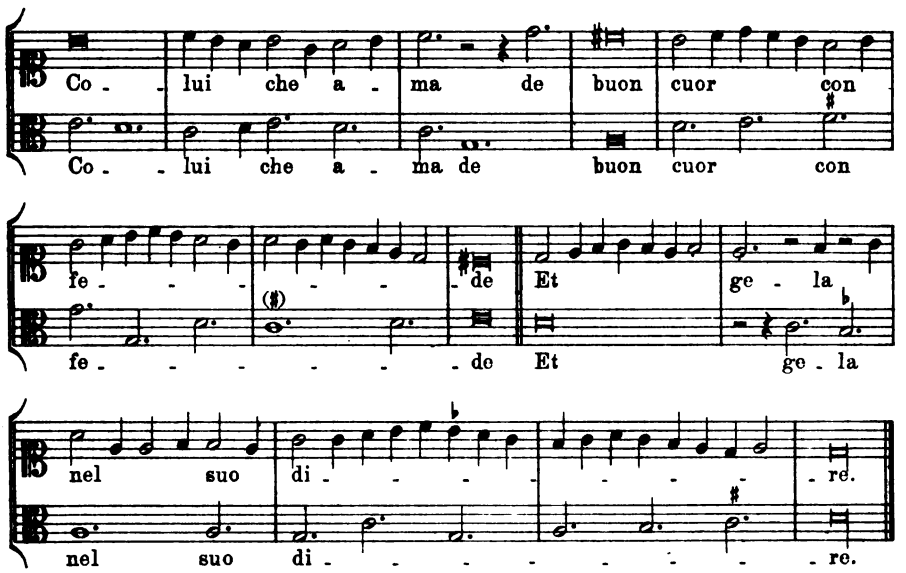
Quelle treccie di fin' or colore
Che m'a d'amor el cor tutto braxato
Per dio ajuta mi a questo tratto
Se non che inamorato o Iddio chi moro.

Nr. 58.

Jacobelus Bianchy. Paris, Bibl. Nat. f. fr. nouv. acq. 6771.

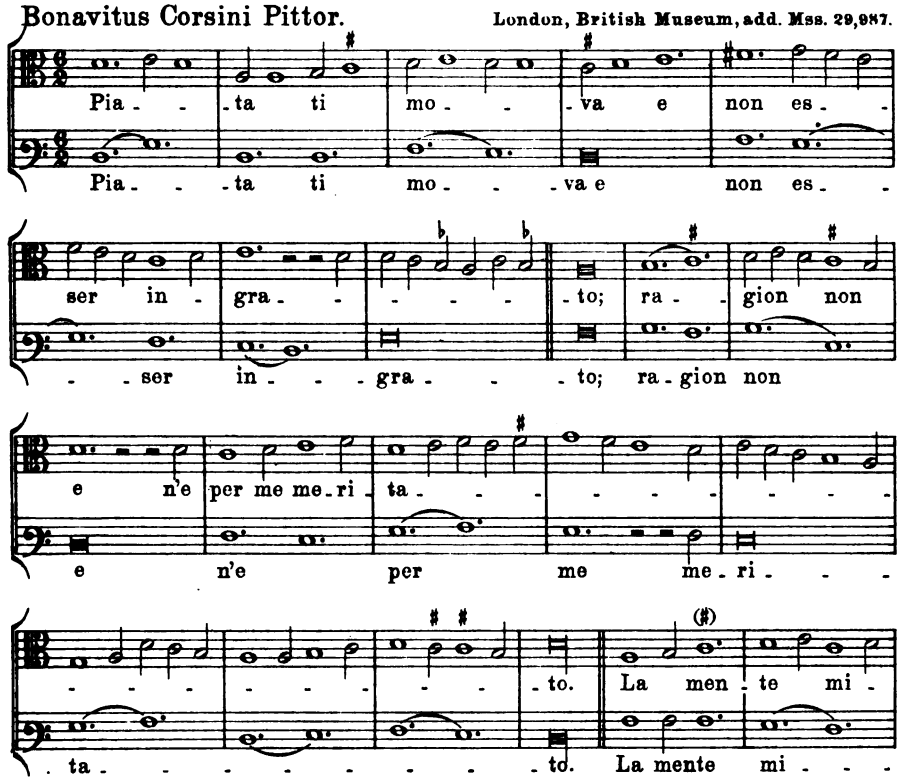


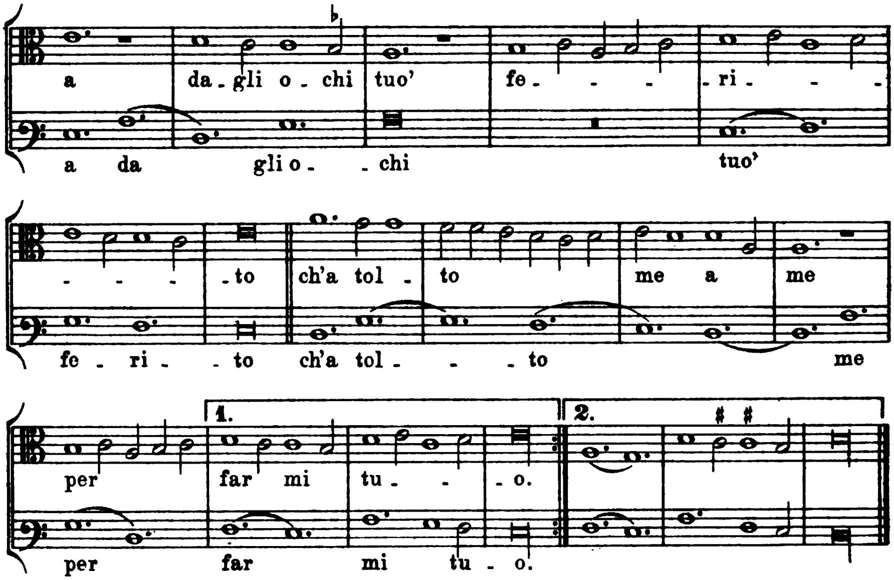
1) Im Ms. *petto manu.*



Nr. 59.

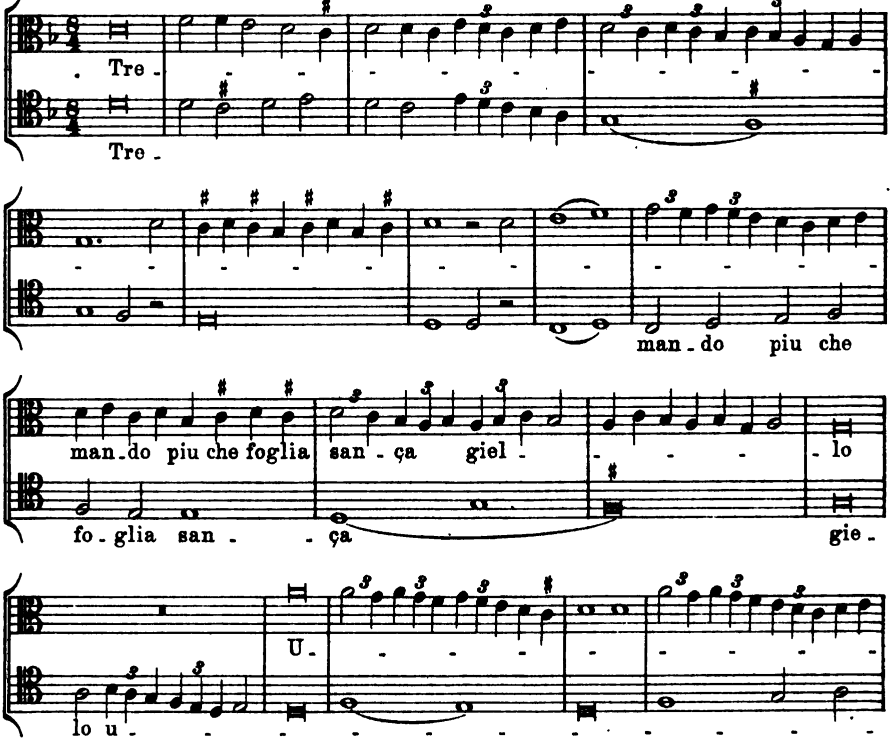
Bonavitus Corsini Pittor. London, British Museum, add. Mss. 29,987.



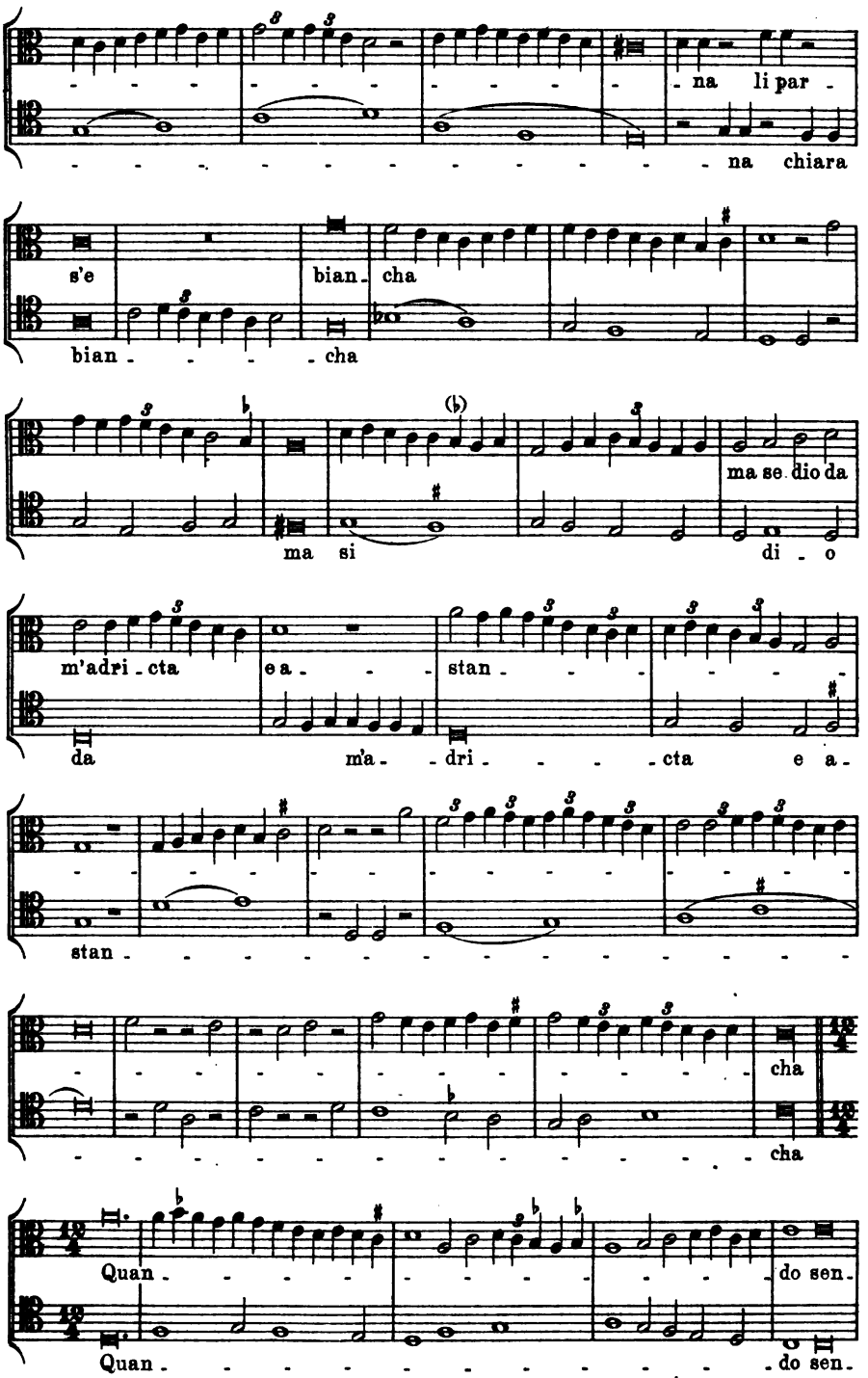


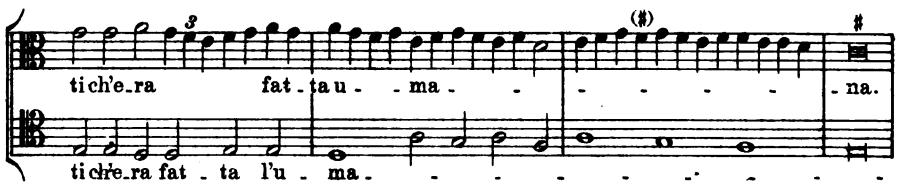
Nr. 60.

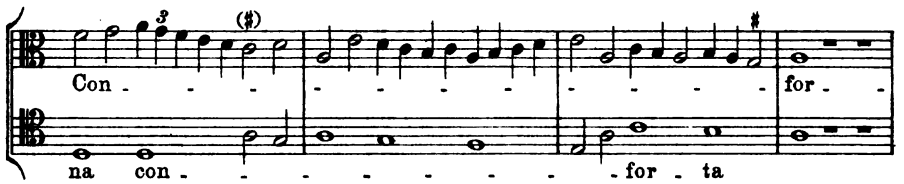
M. Rosso de Chollegrana.[1] **London, British Museum, Add. Ms. 29,987.**

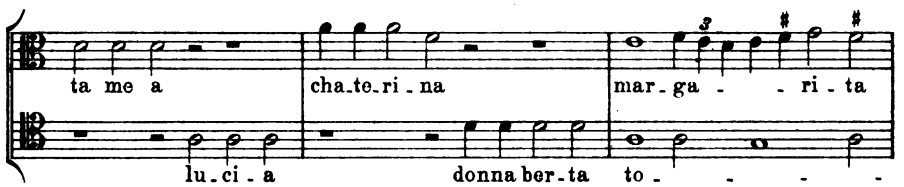


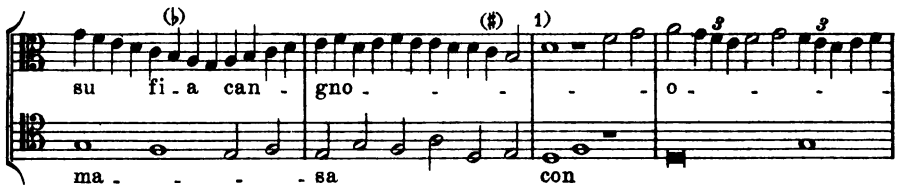
1) **Der Text ist vollständig entstellt.**

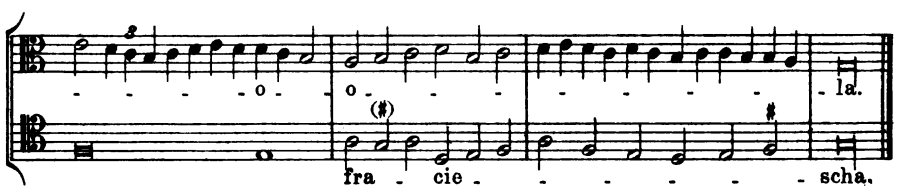

na li par
na chiara
s'e
bian cha
bian cha
ma se dio da
ma si
di o
m'adri cta
e a stan
da
m'a dri cta e a
stan
cha
cha
Quan do sen
Quan do sen



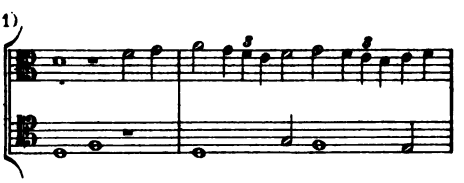


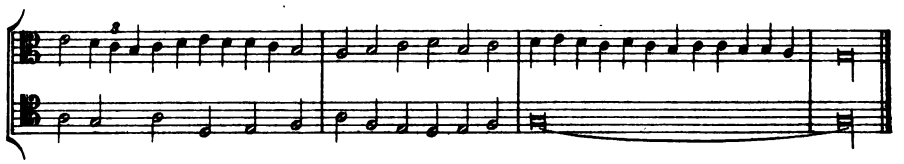






Anmerkung: Folgende dem Ms. genau entsprechende Fassung der letzten Takte enthält viele Unregelmäßigkeiten, welche aber durch Konjektur im zweiten Takte (Hinzufügung eines Divisionspunktes nach der zweiten Note) fast alle beseitigt werden.

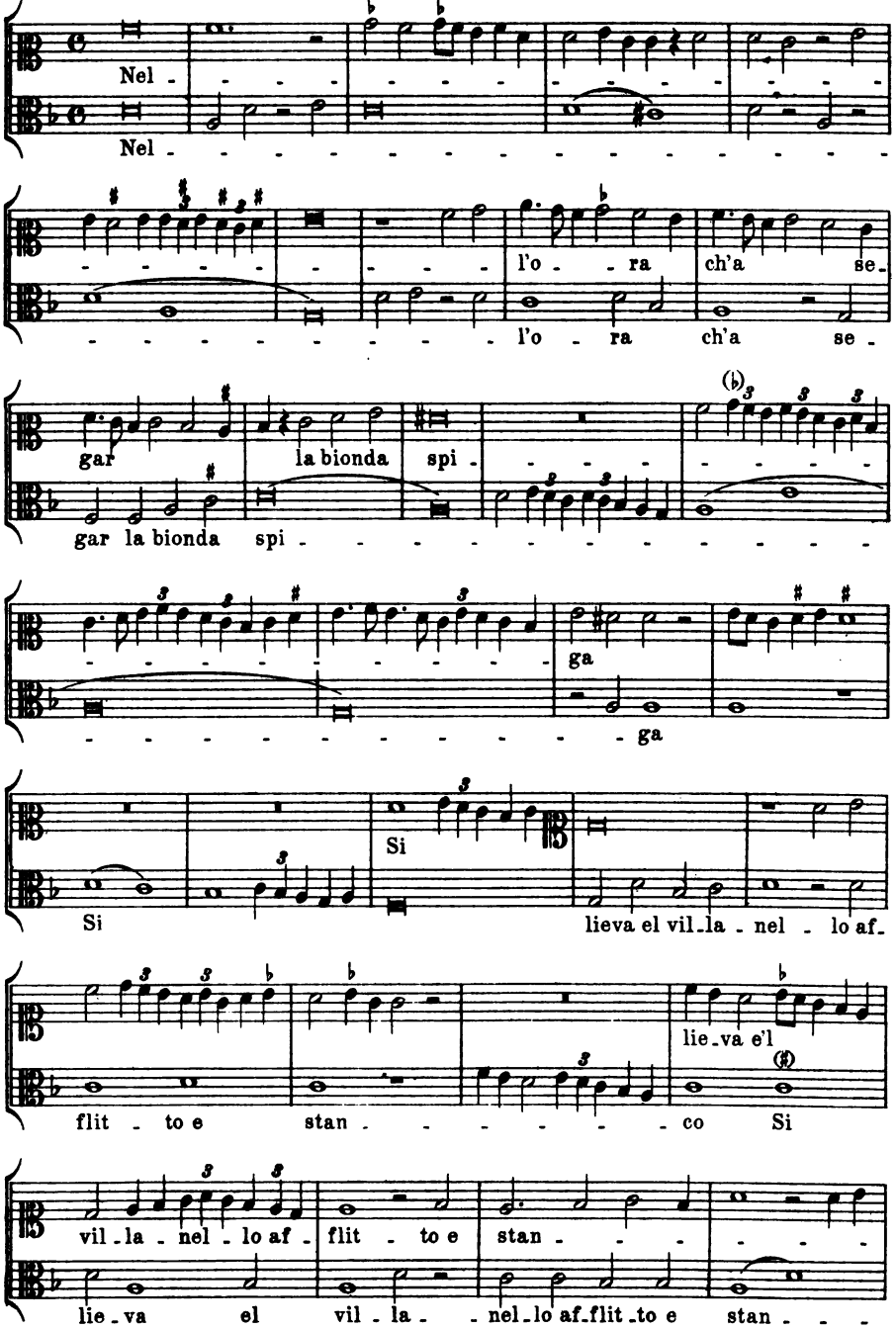




Nr. 61.

Paolo.

Paris, Bibl. Nat. fonds ital. 568.



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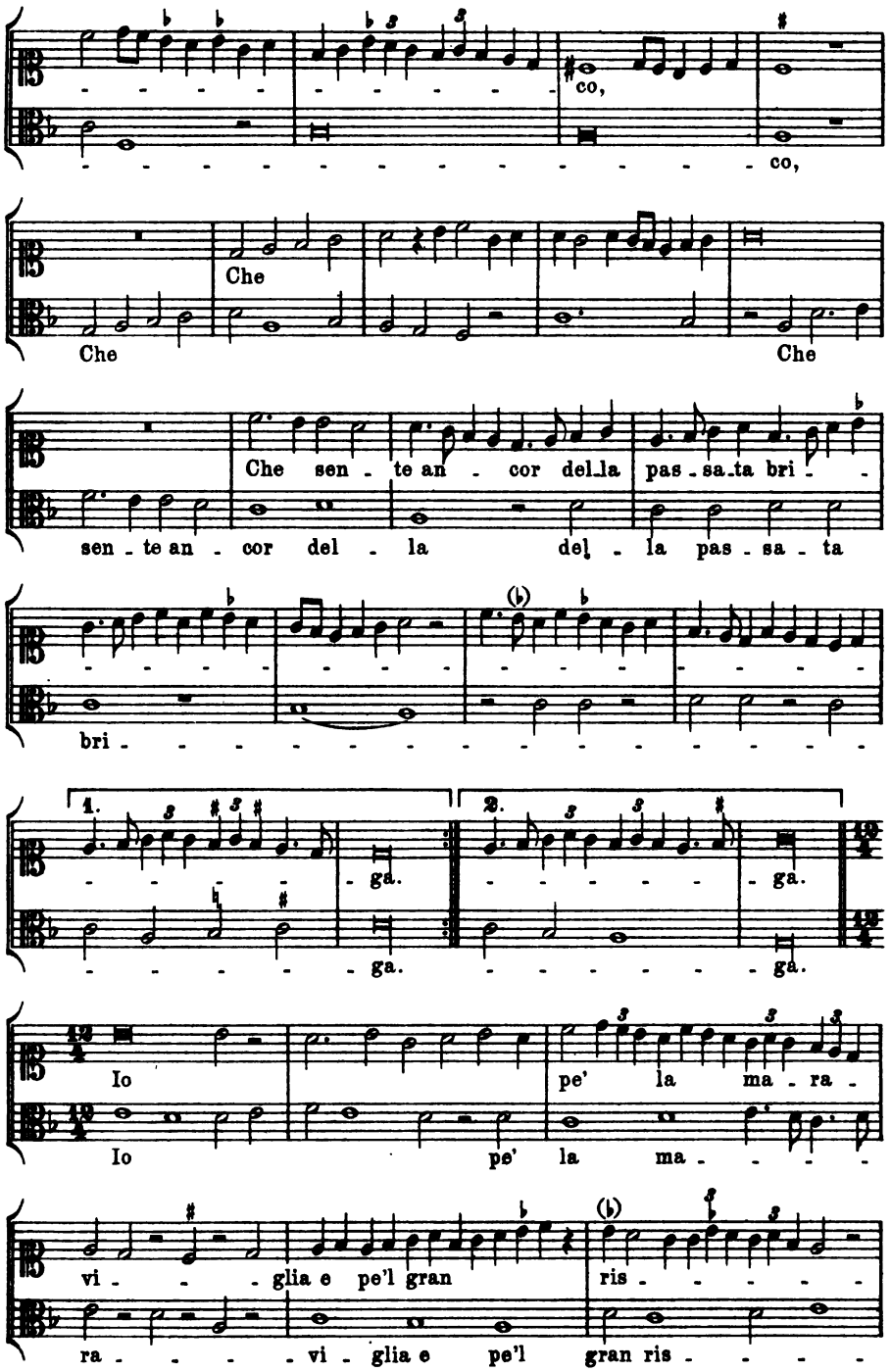

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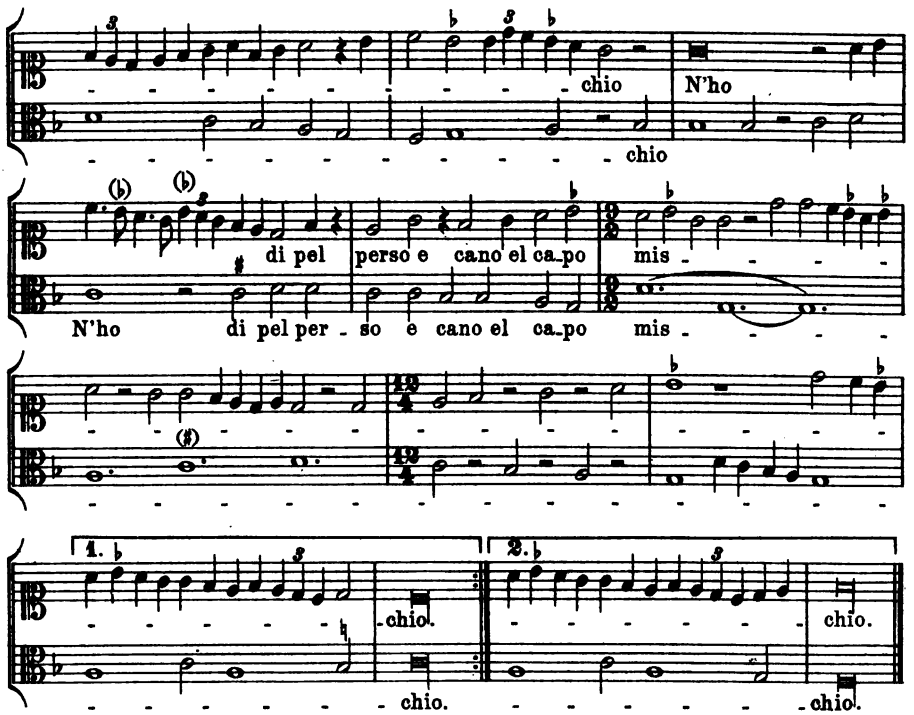
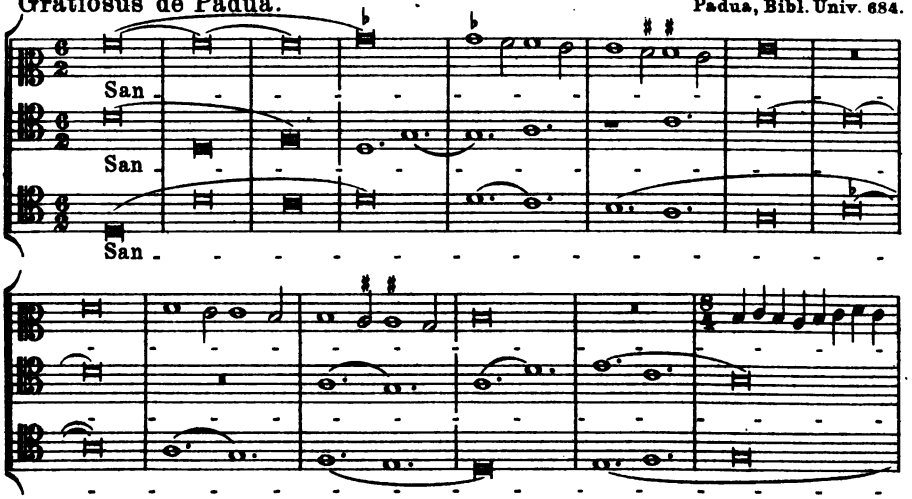
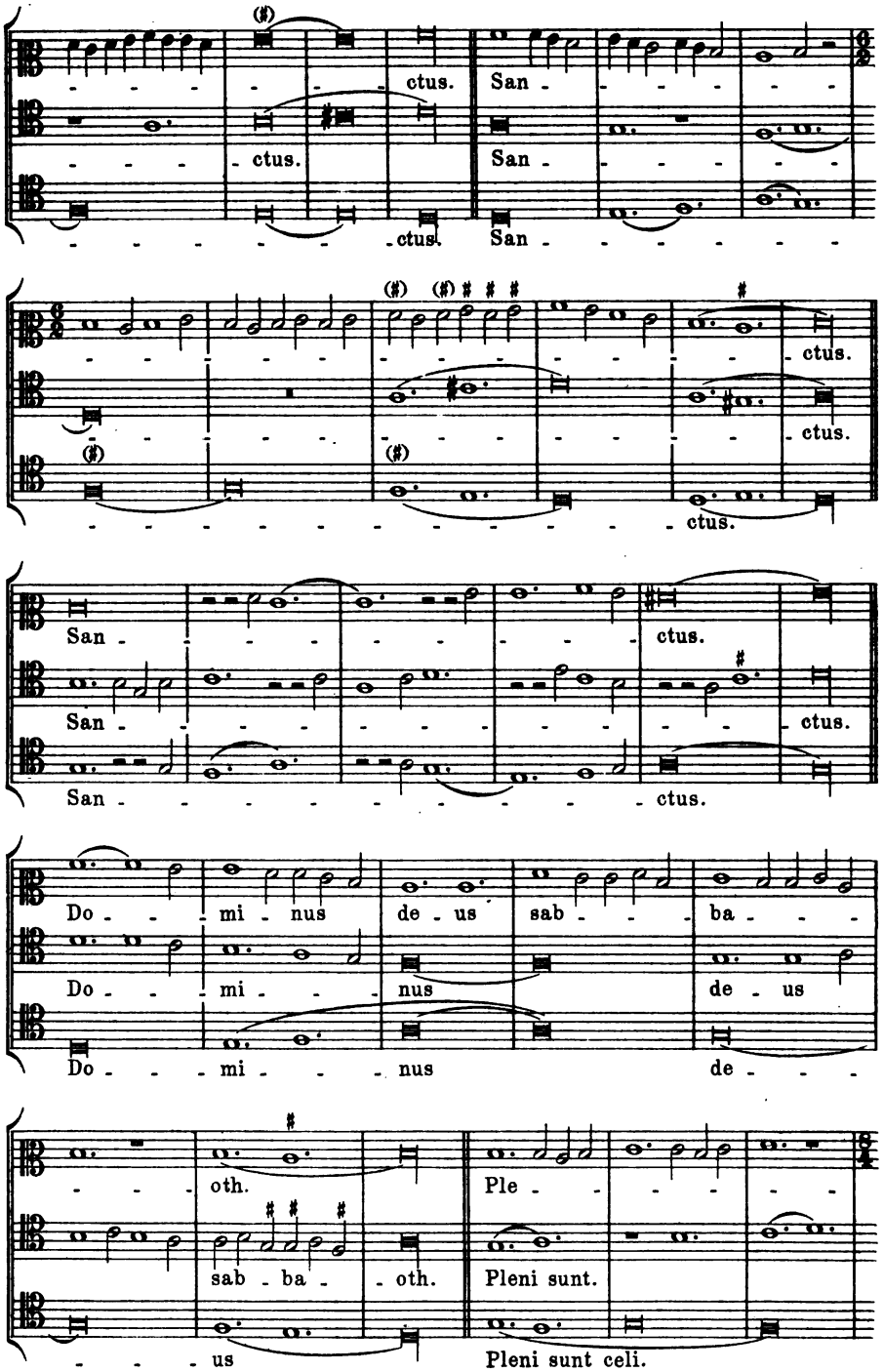


Un cerbio con duo corna, un nero, un bianco,
Mi parea che gentil donna assalisse
Or ferendole l'uno or l'altro fianco;
Di poi ch'un'altra in aiuto venisse,
E la fiera stordir con un suo fischio;
Poi mi parea ch'ancor costei perisse.
Io etc.

Nr. 62.

Gratiosus de Padua. Padua, Bibl. Univ. 684.

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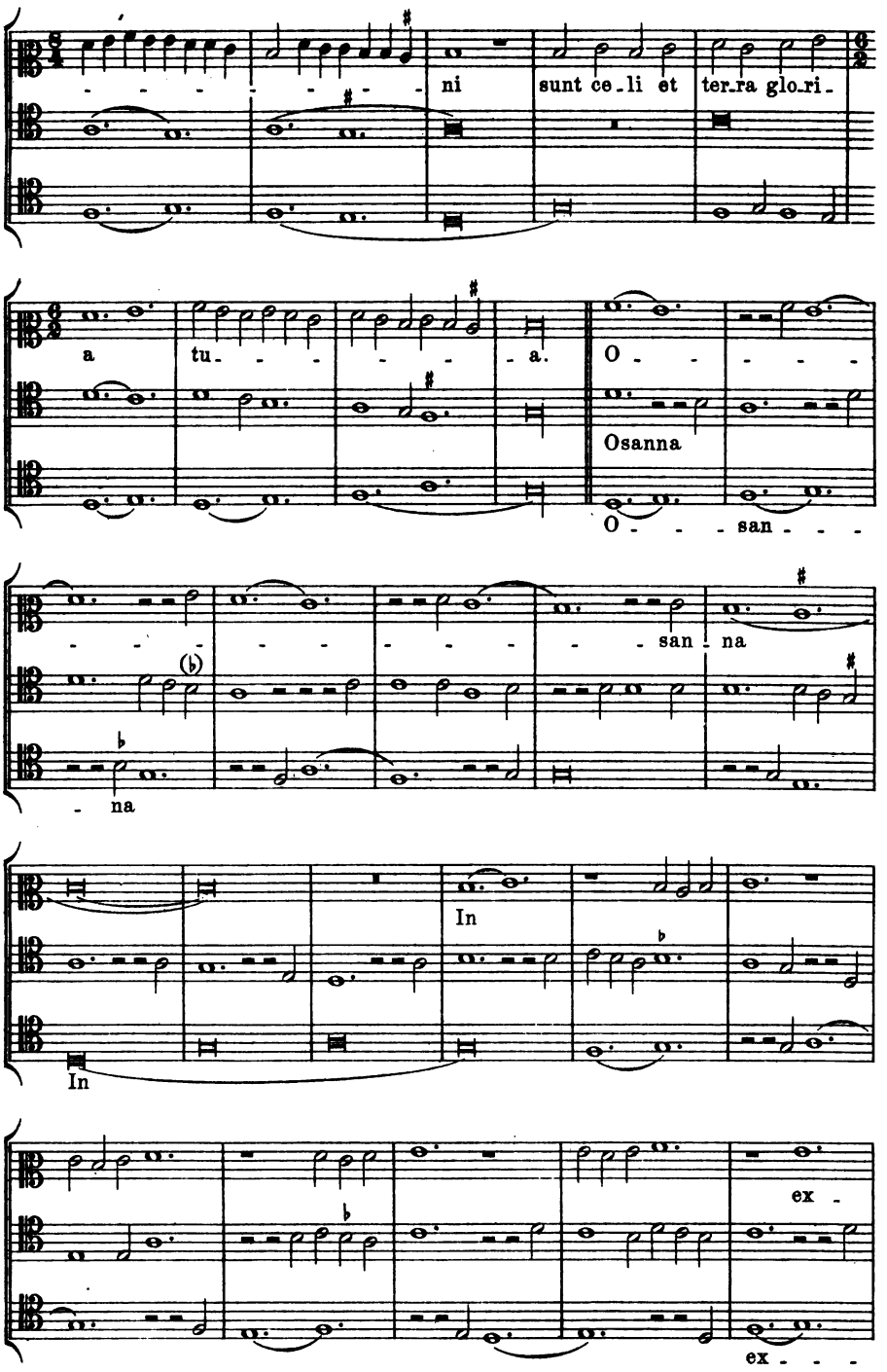
us Pleni sunt celi.

III.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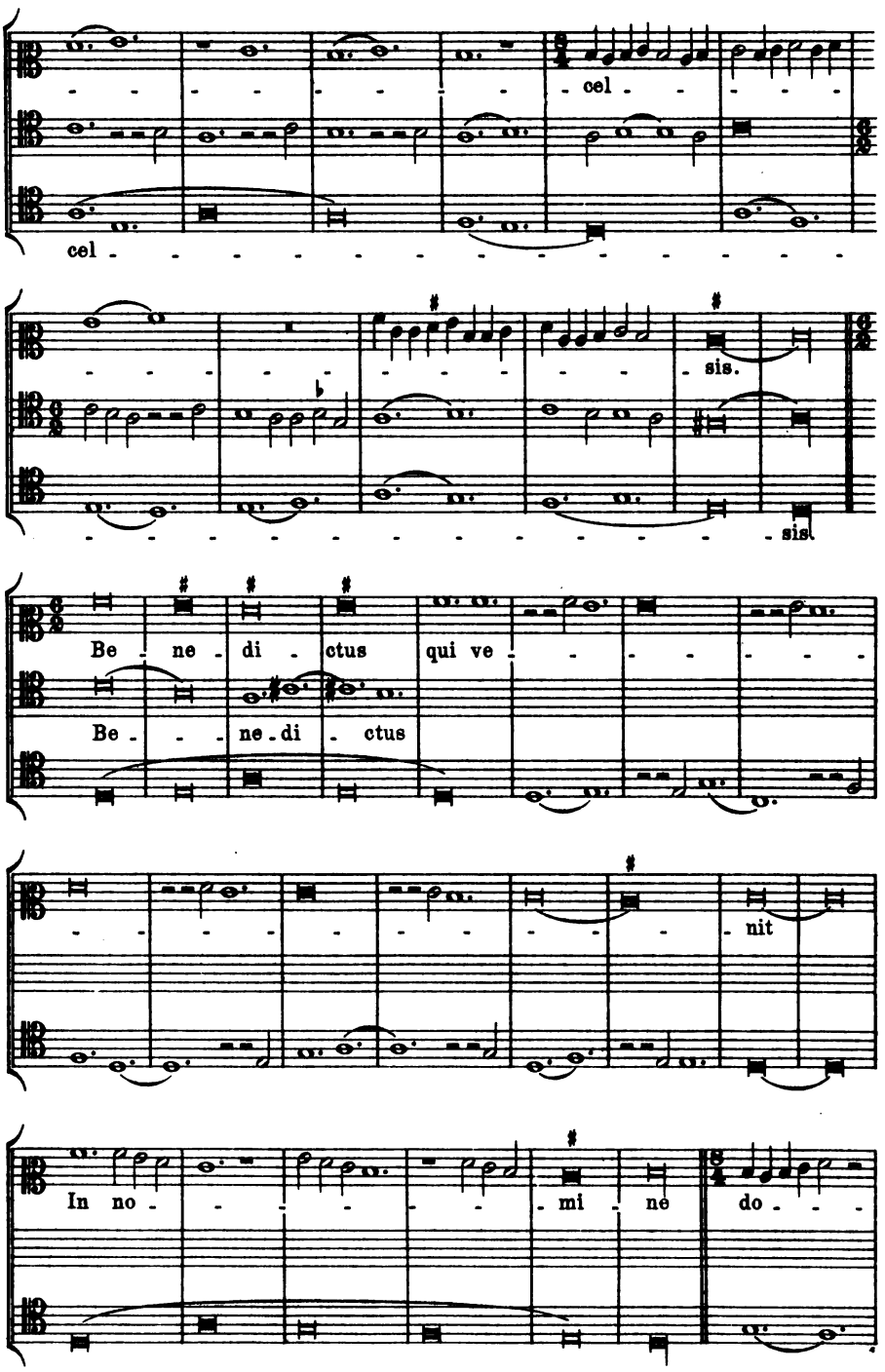
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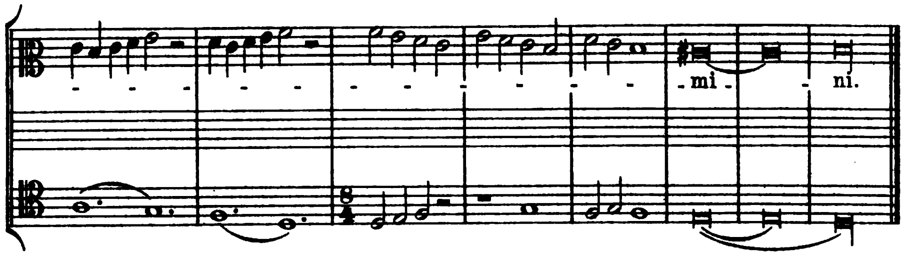
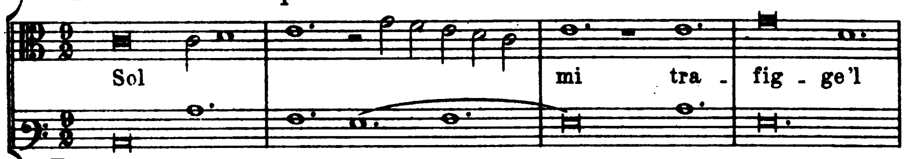


Osanna ut supra.

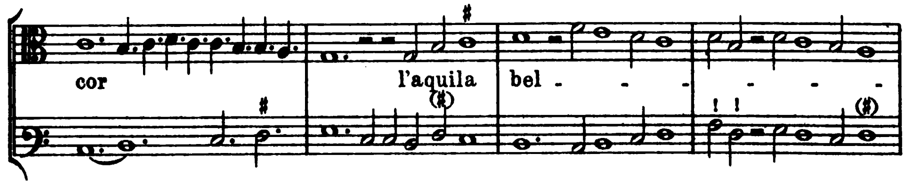
Nr. 63.

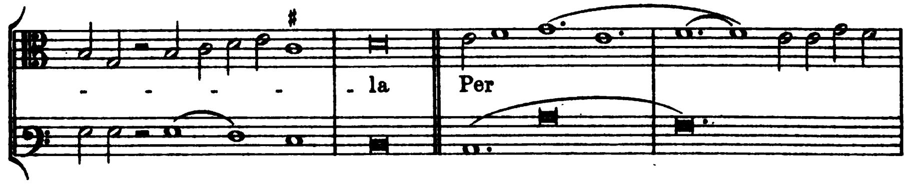
Magister Zacherias Cantor
Domini nostri Papae.

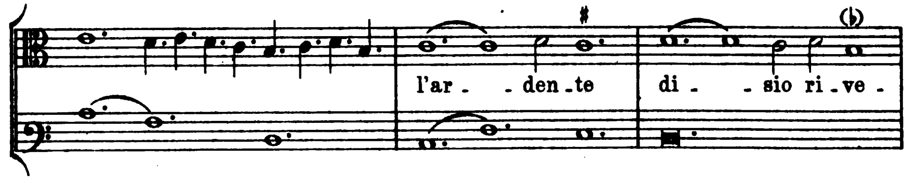
Florenz, Med. Laur. Pal. 87.

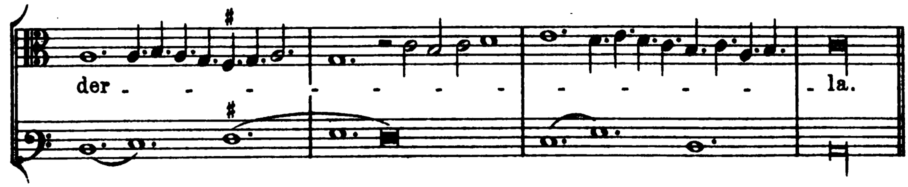


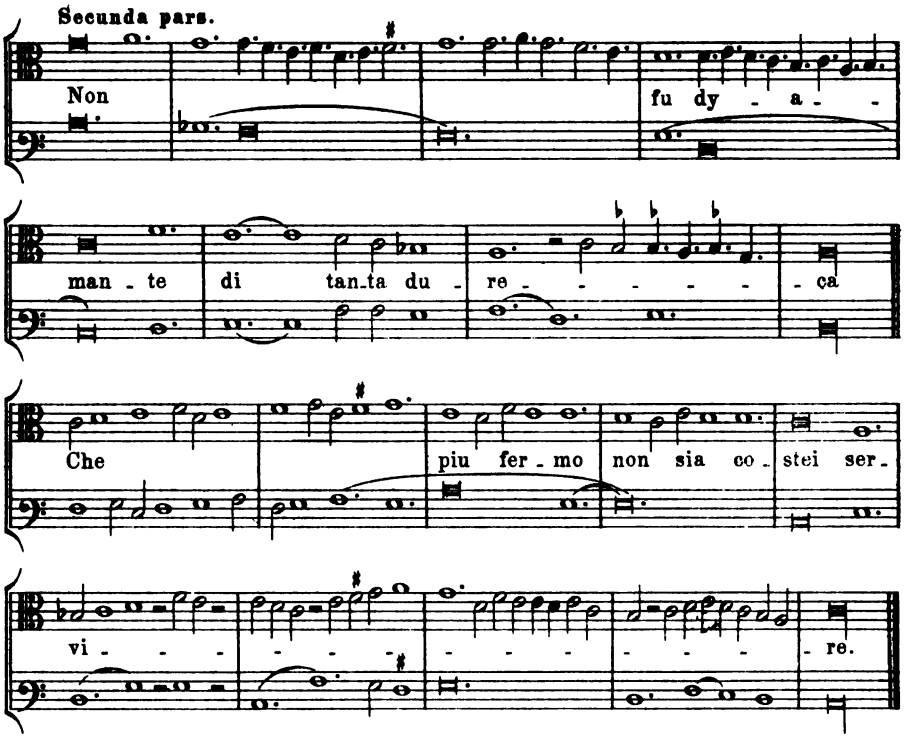
Tenor.









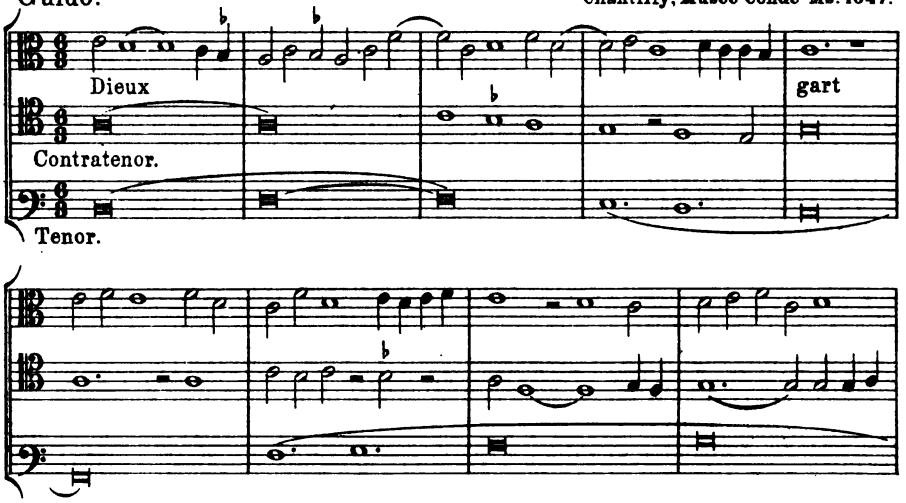


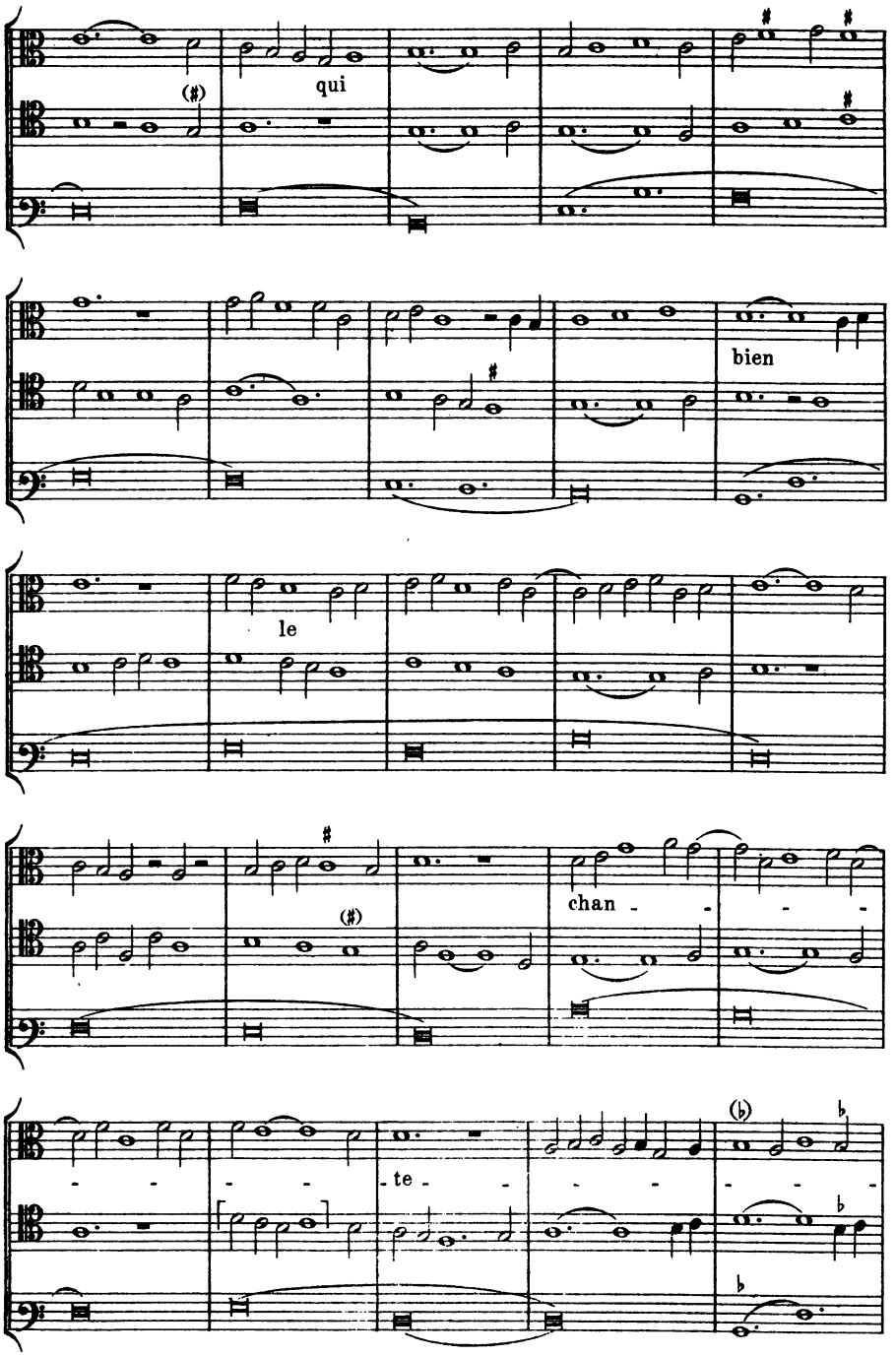
Tanto m'accese l'adorna vegheça
Del dolce viso nel primo ferire.
O me tapino, ben credo morire,
Si non rivegio la dyana stella.
Sol mi trafigge'l cor etc.

Nr. 64.

Guido.

Chantilly, Musée Condé Ms. 1047.

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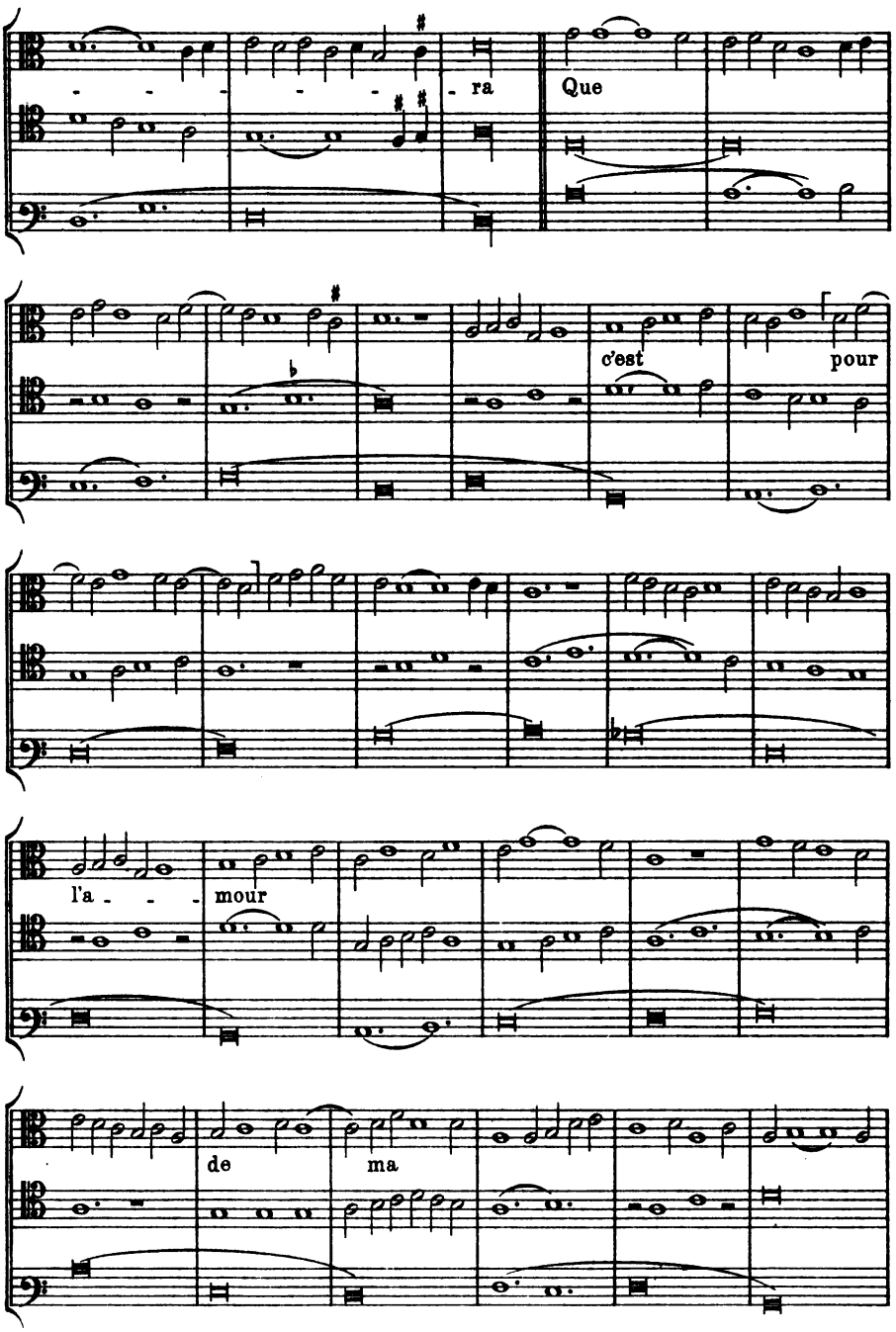
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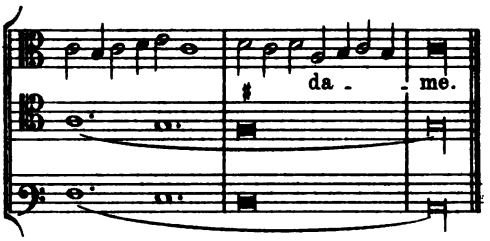
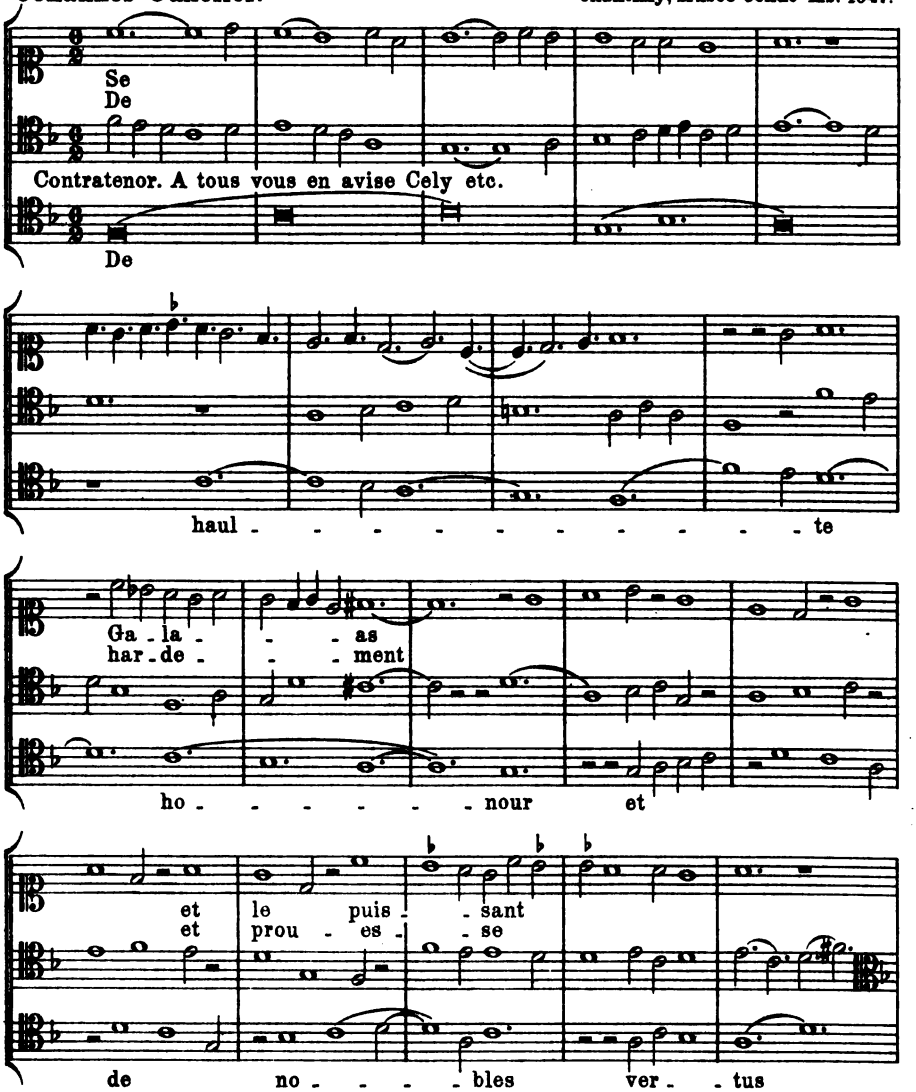
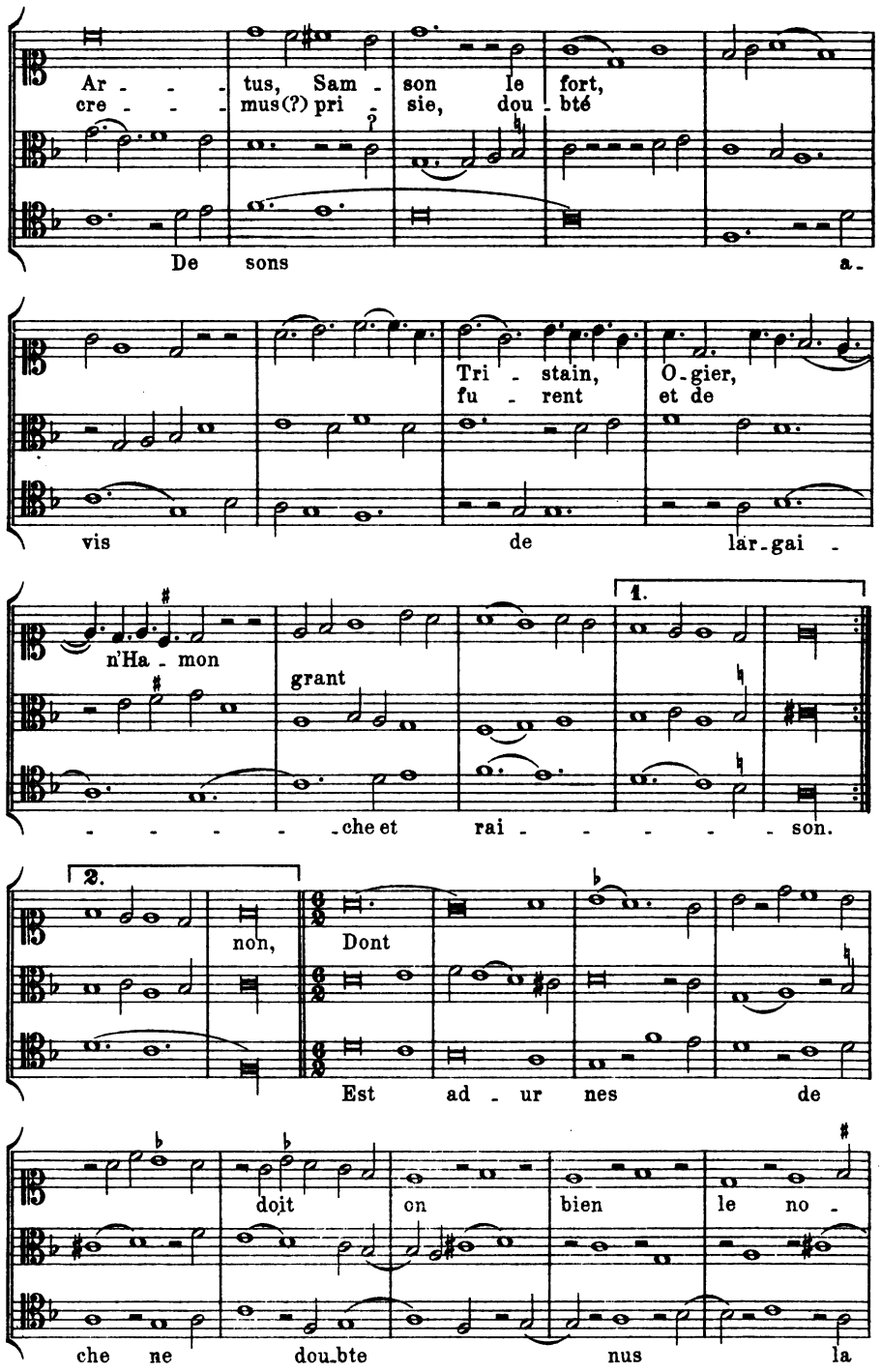


Or boyve primier qui faudra.
Dieu gart qui bien le chantera.
Madame veut qui bien dira
Qui l'ait com se s'amor par m'armes
Dieu gart qui bien le chantera.

Nr. 65.

Johannes Cunelier. Chantilly, Musée Condé Ms. 1047.




Ar - - - tus, Sam - son le fort,
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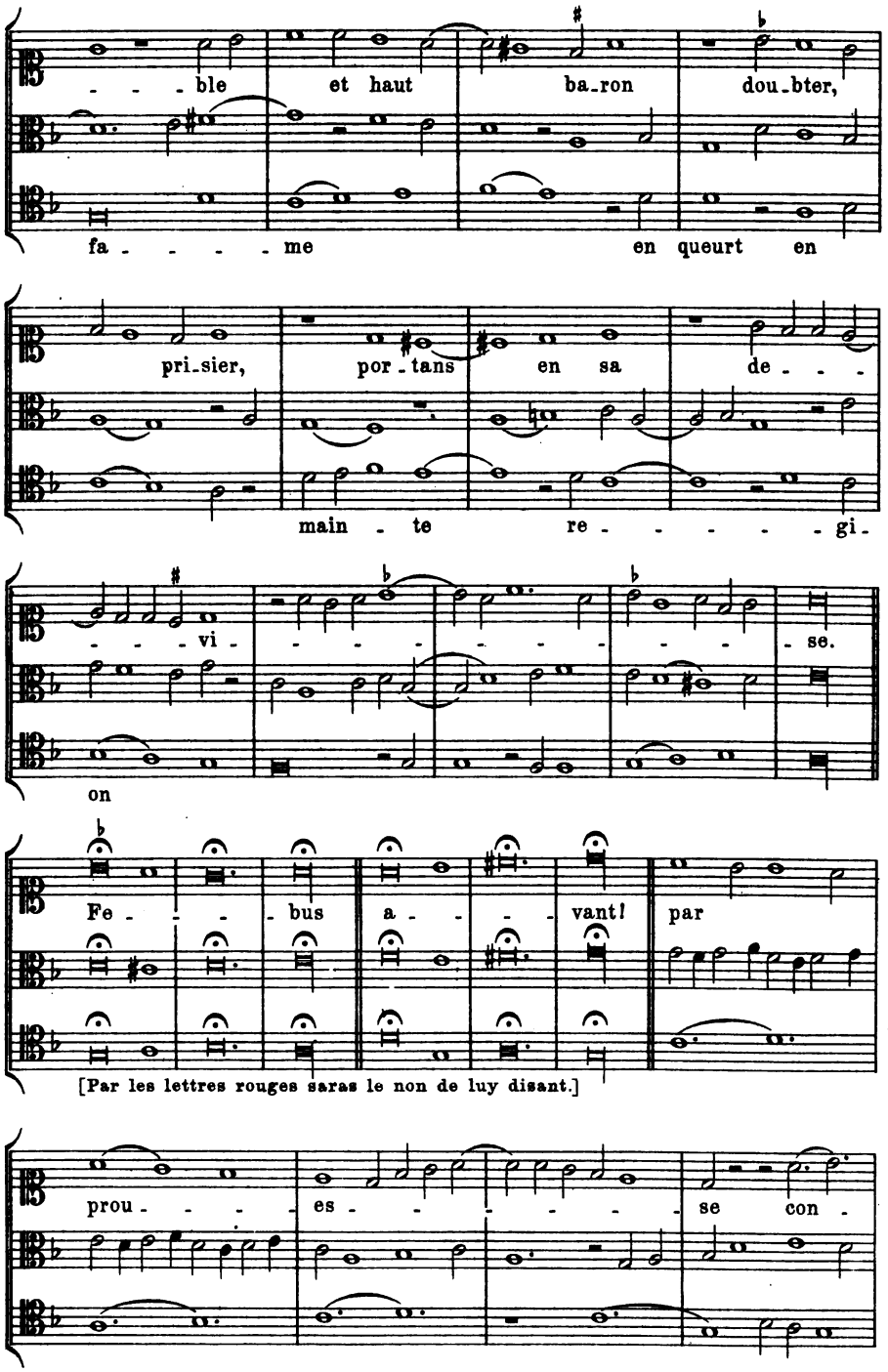
che ne dou - bte nus la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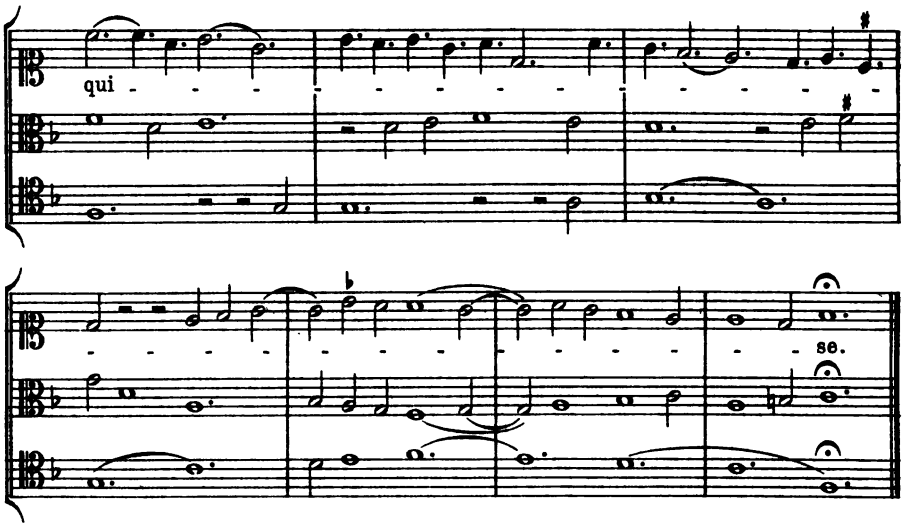
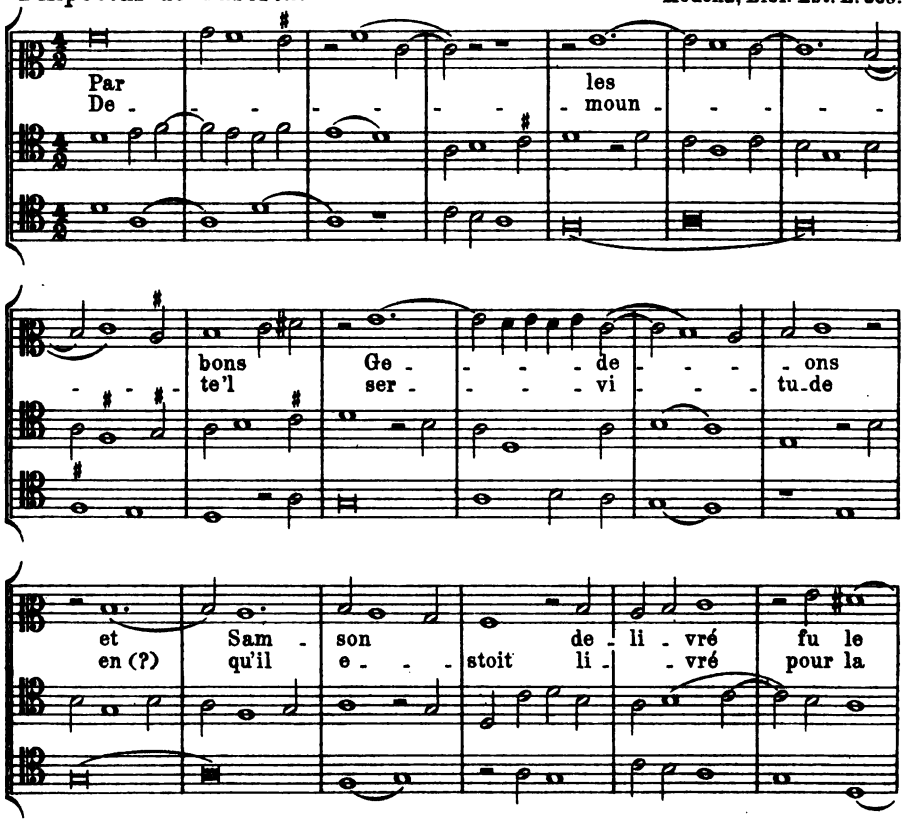
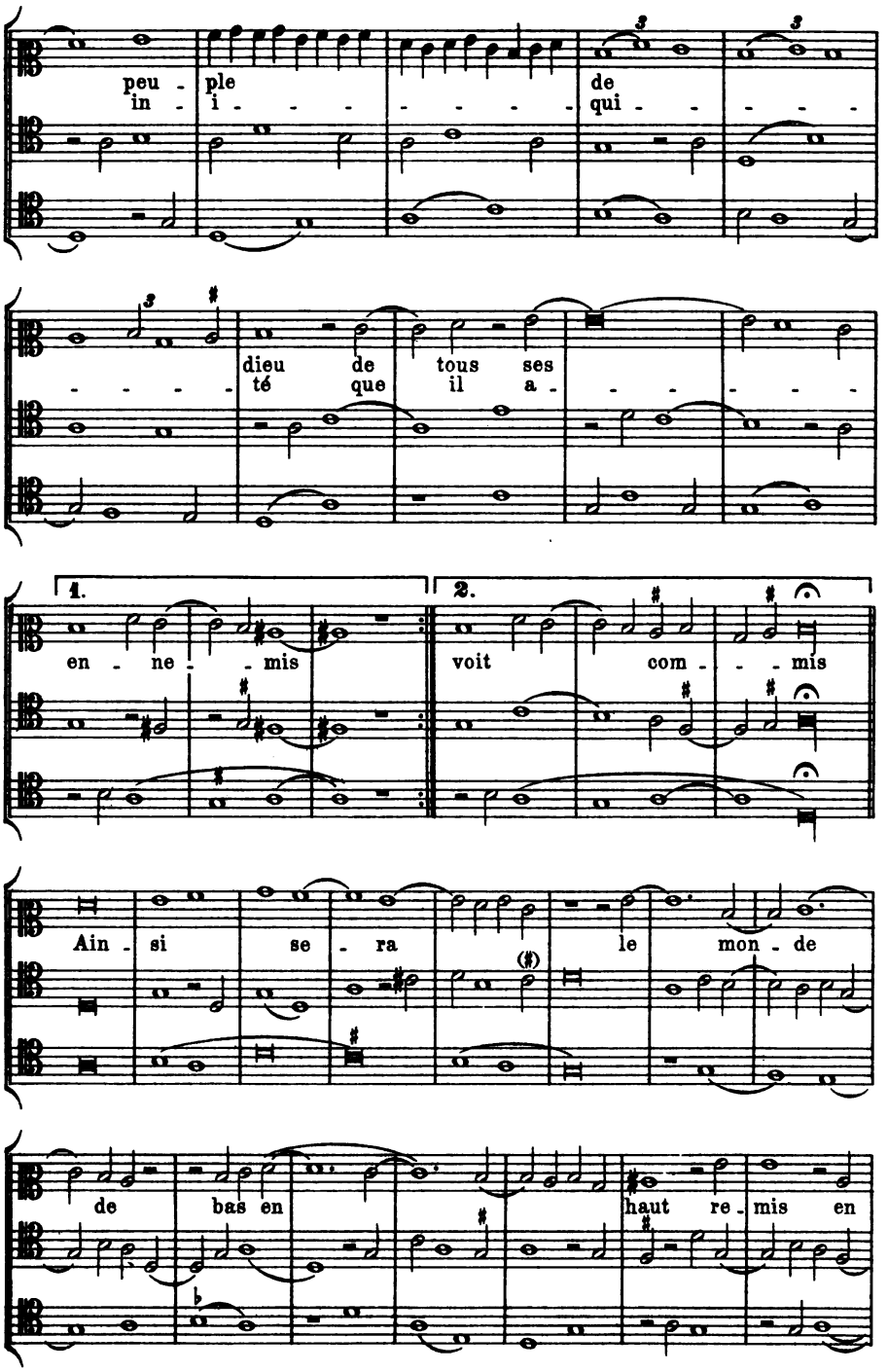


Nr. 66.

Filipoctus de Caserta. Modena, Bibl. Est. L. 568.

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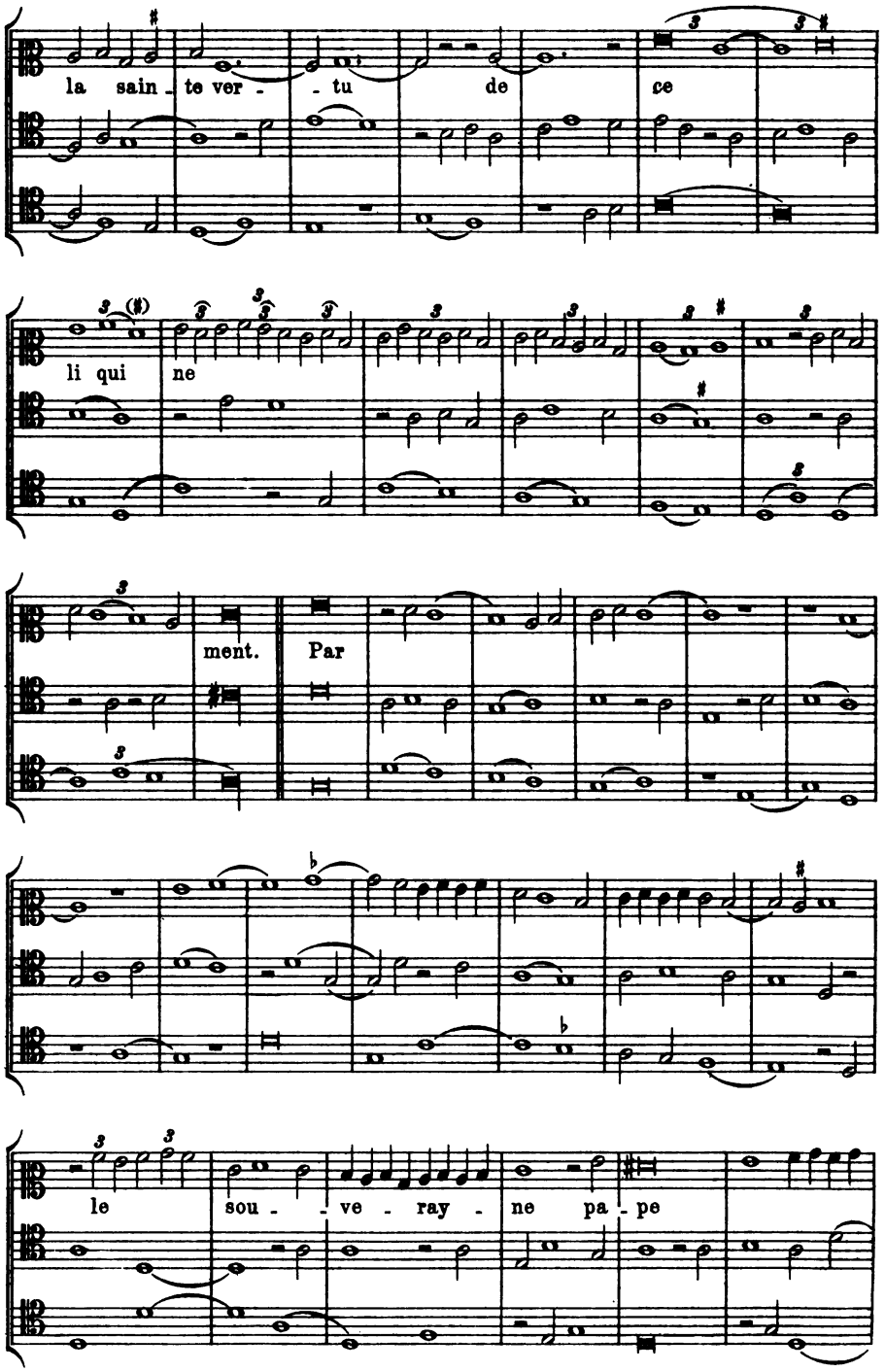
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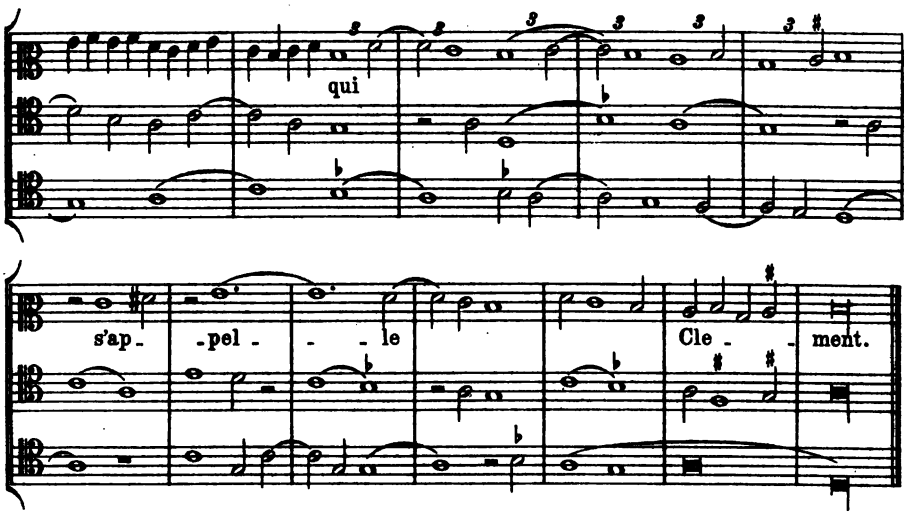
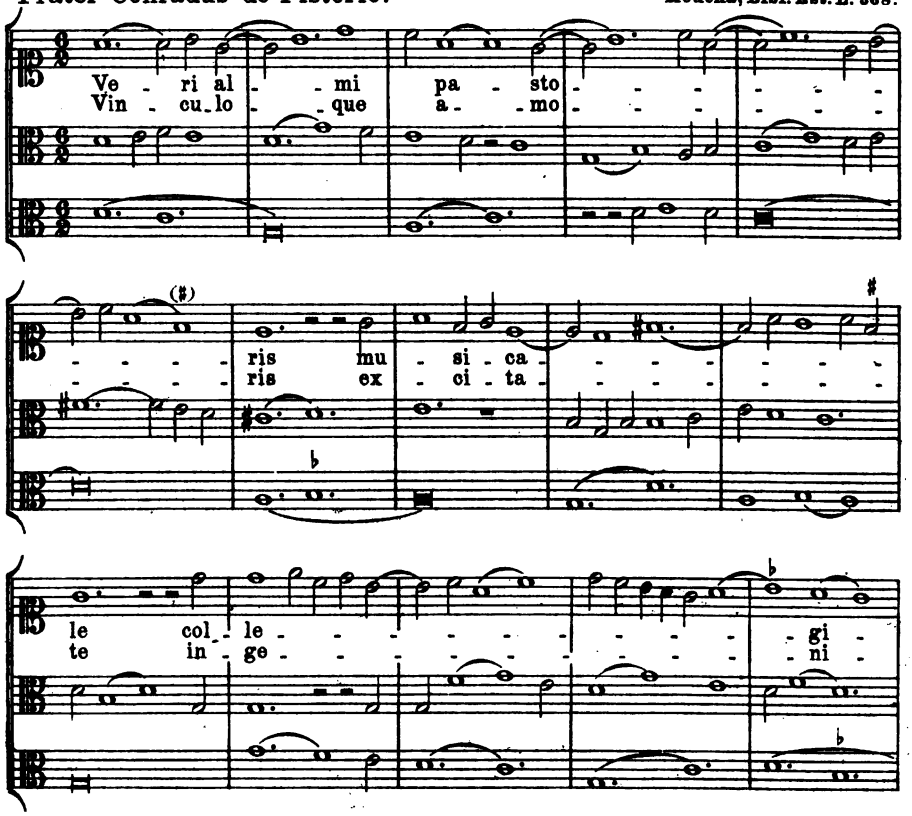
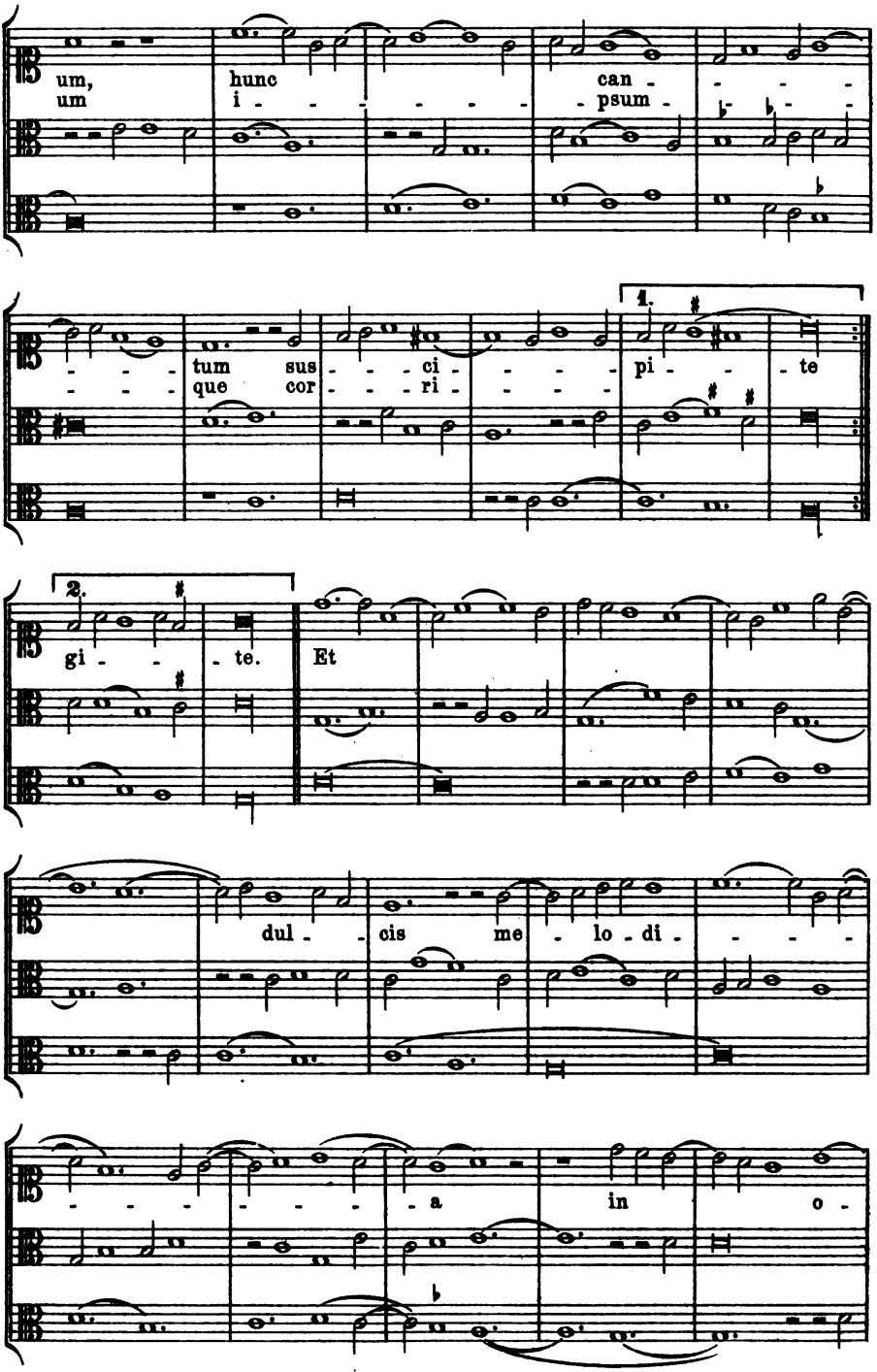


Nr. 67.

Frater Conradus de Pistorio. Modena, Bibl. Est. L. 568.

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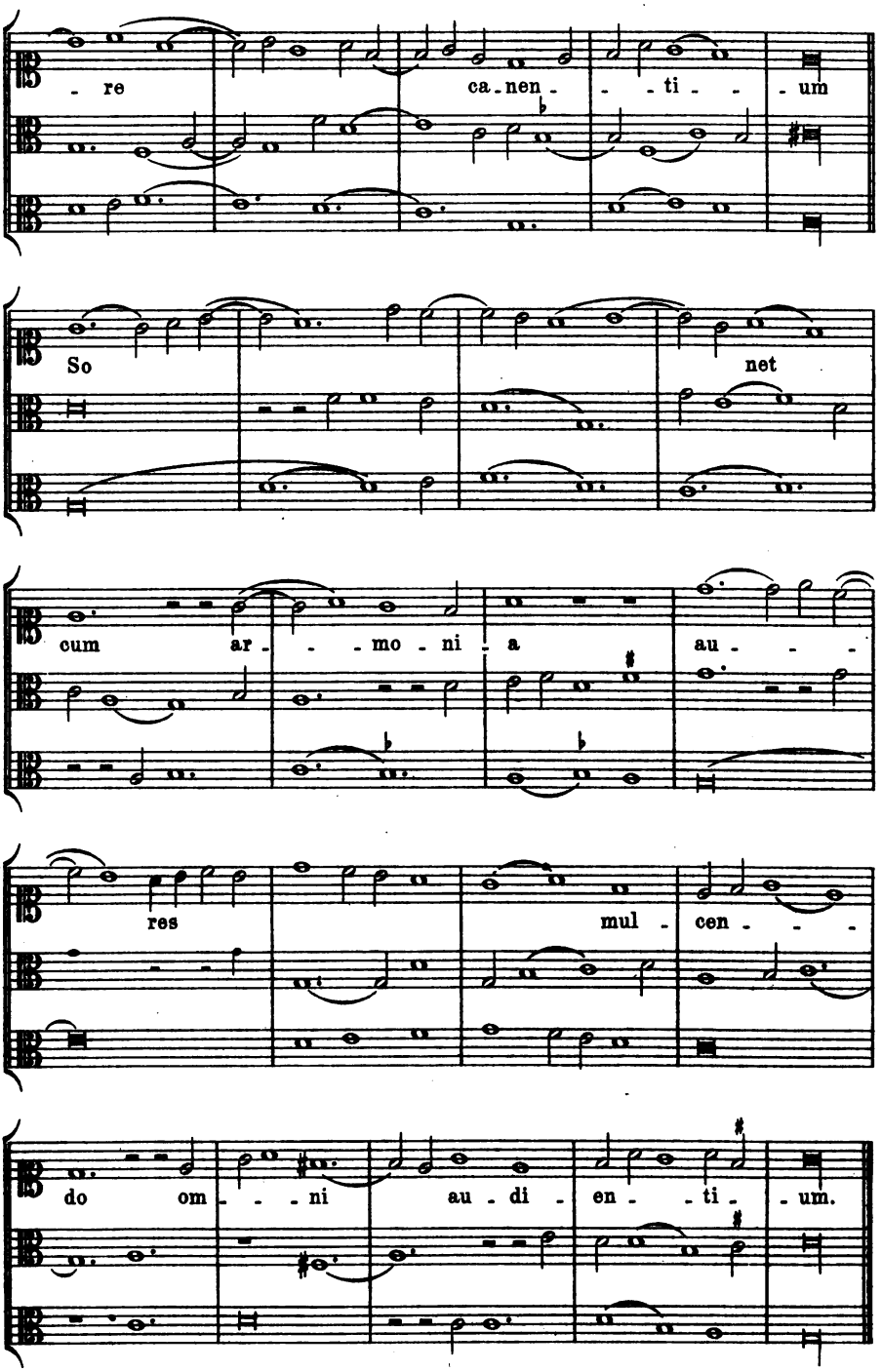
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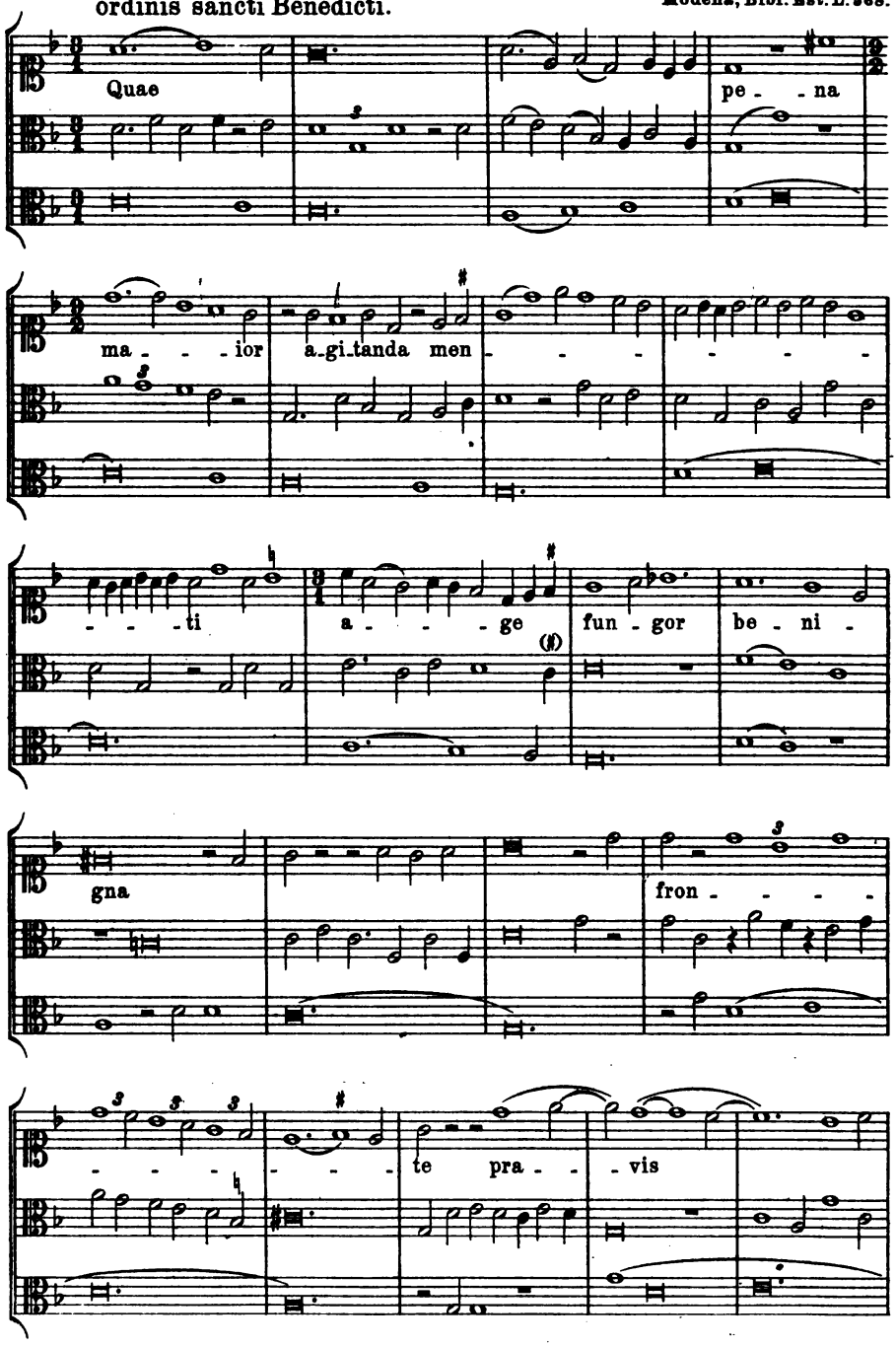
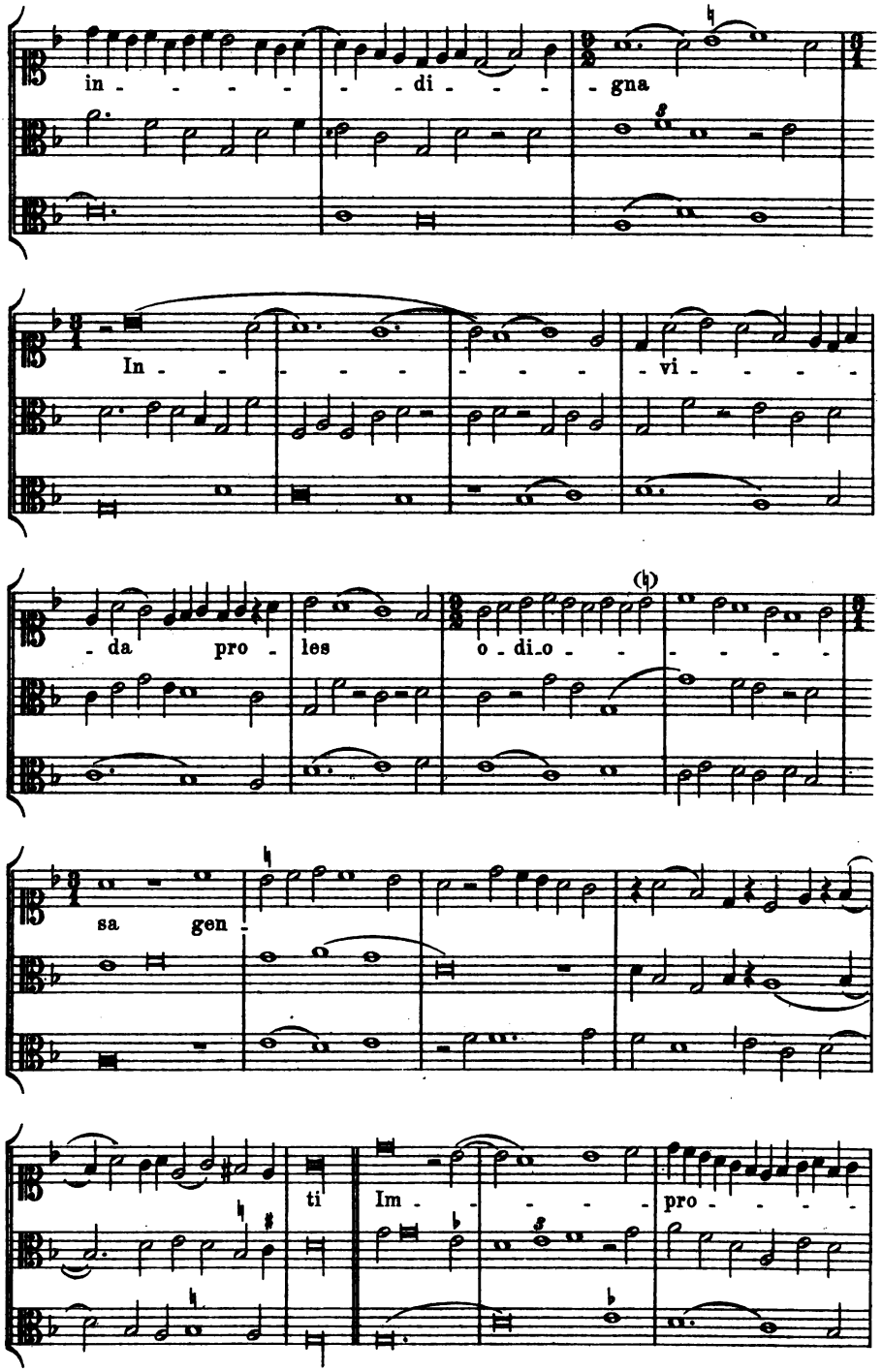
Nr. 68.

Frater Bartholomaeus de Bononia
ordinis sancti Benedicti.

Modena, Bibl. Est. L. 568.

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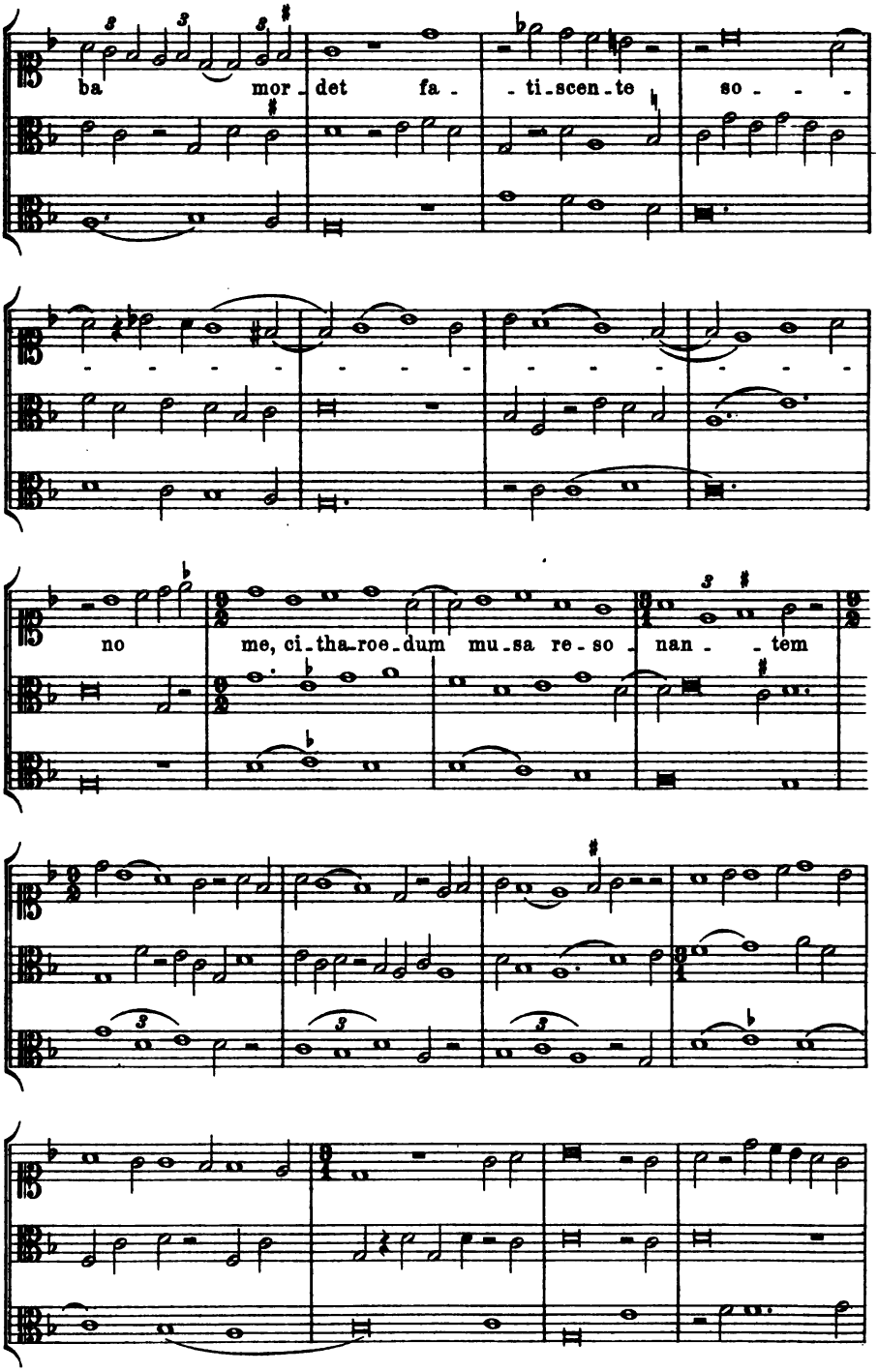
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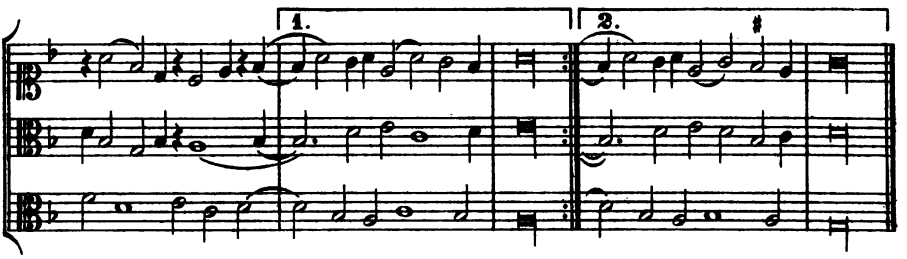
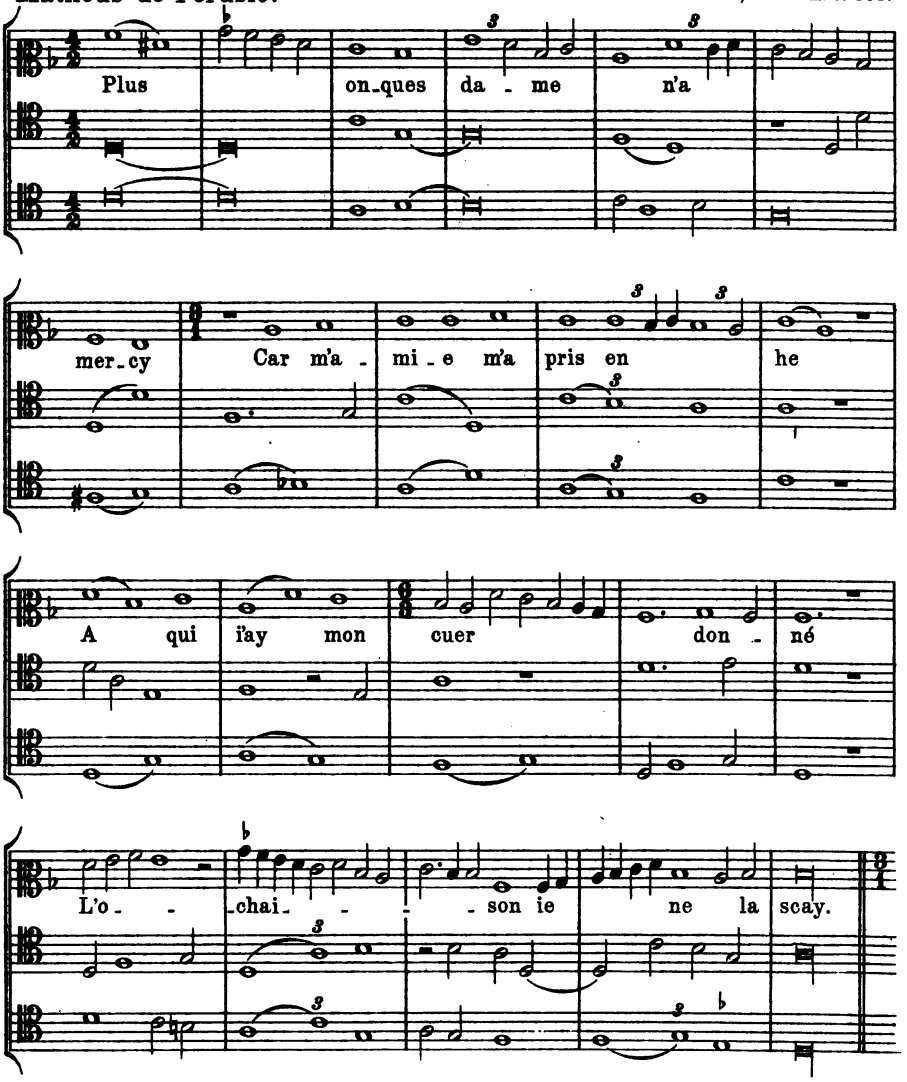
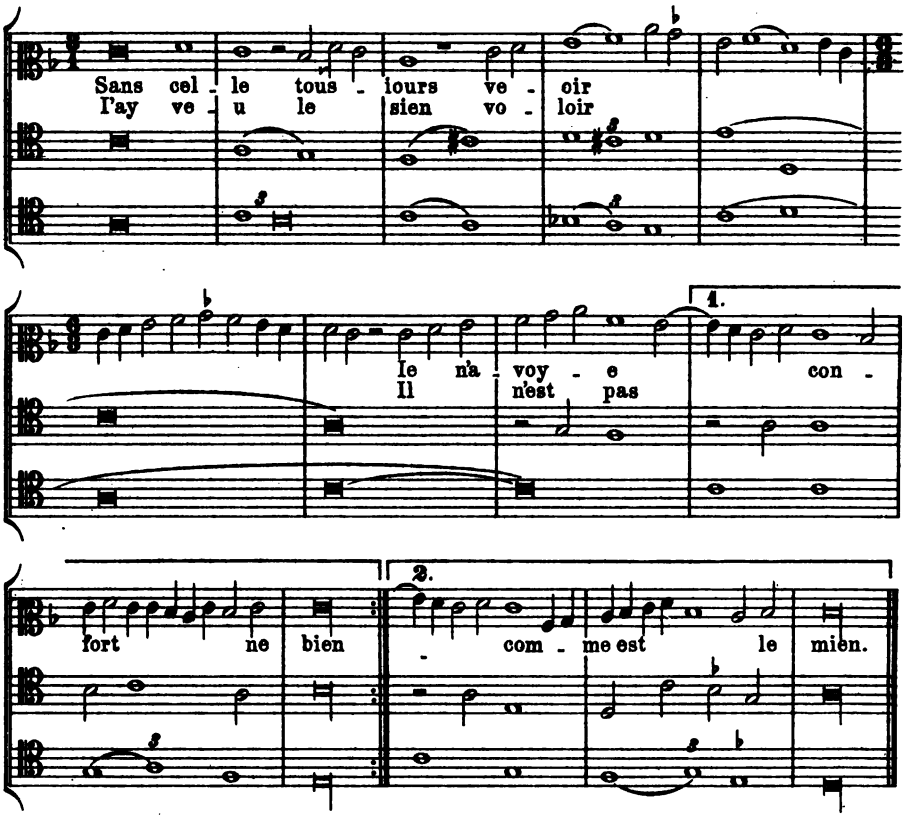


Nr. 69.

Matheus de Perusio.

Modena, Bibl. Est. 568.

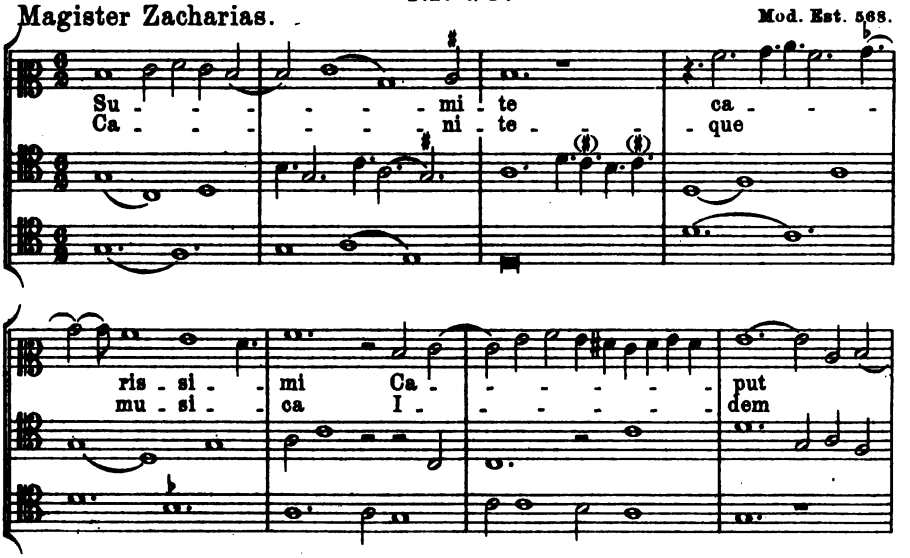


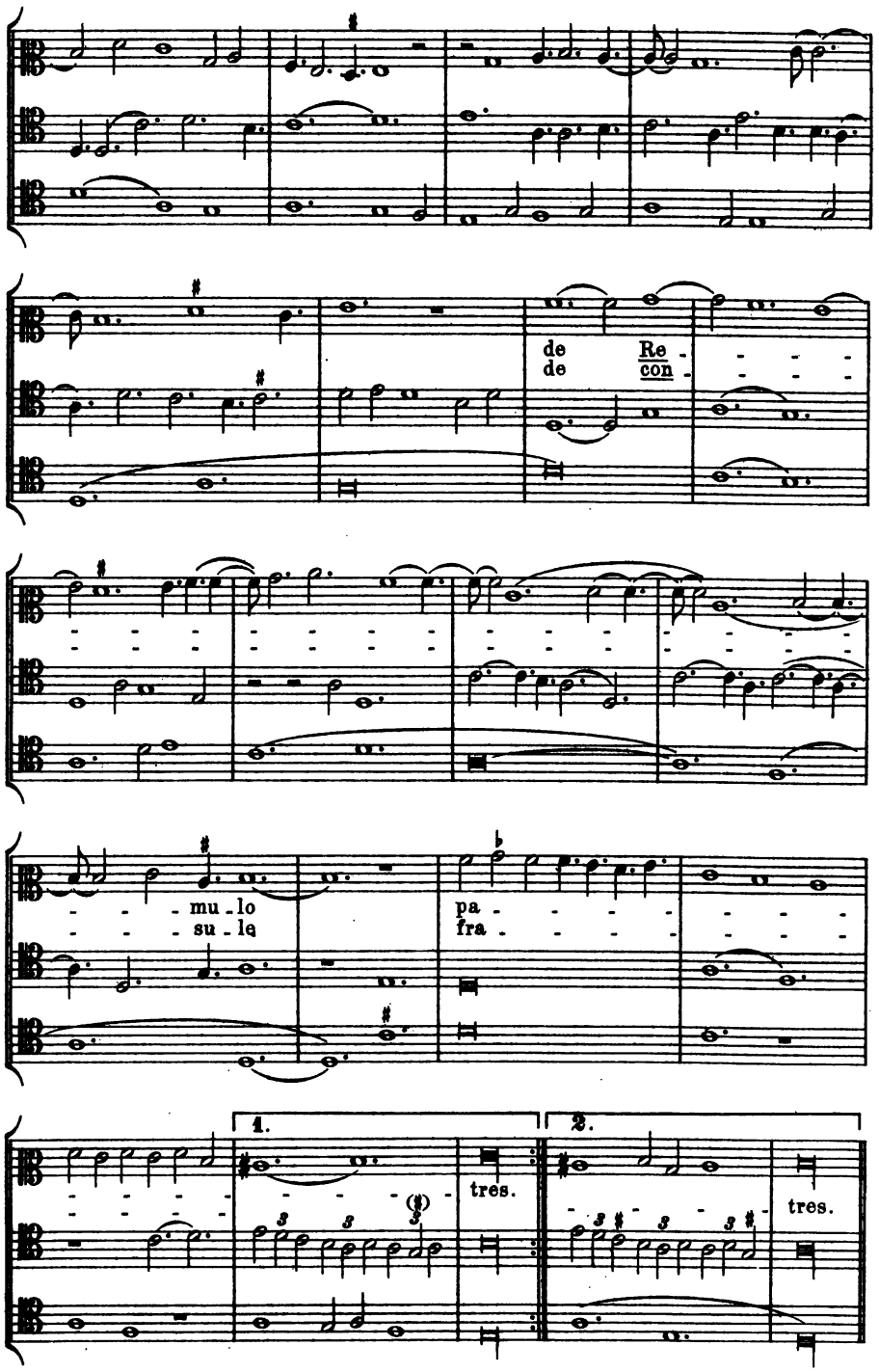


Nr. 70.

Magister Zacharias.

Mod. Est. 568.

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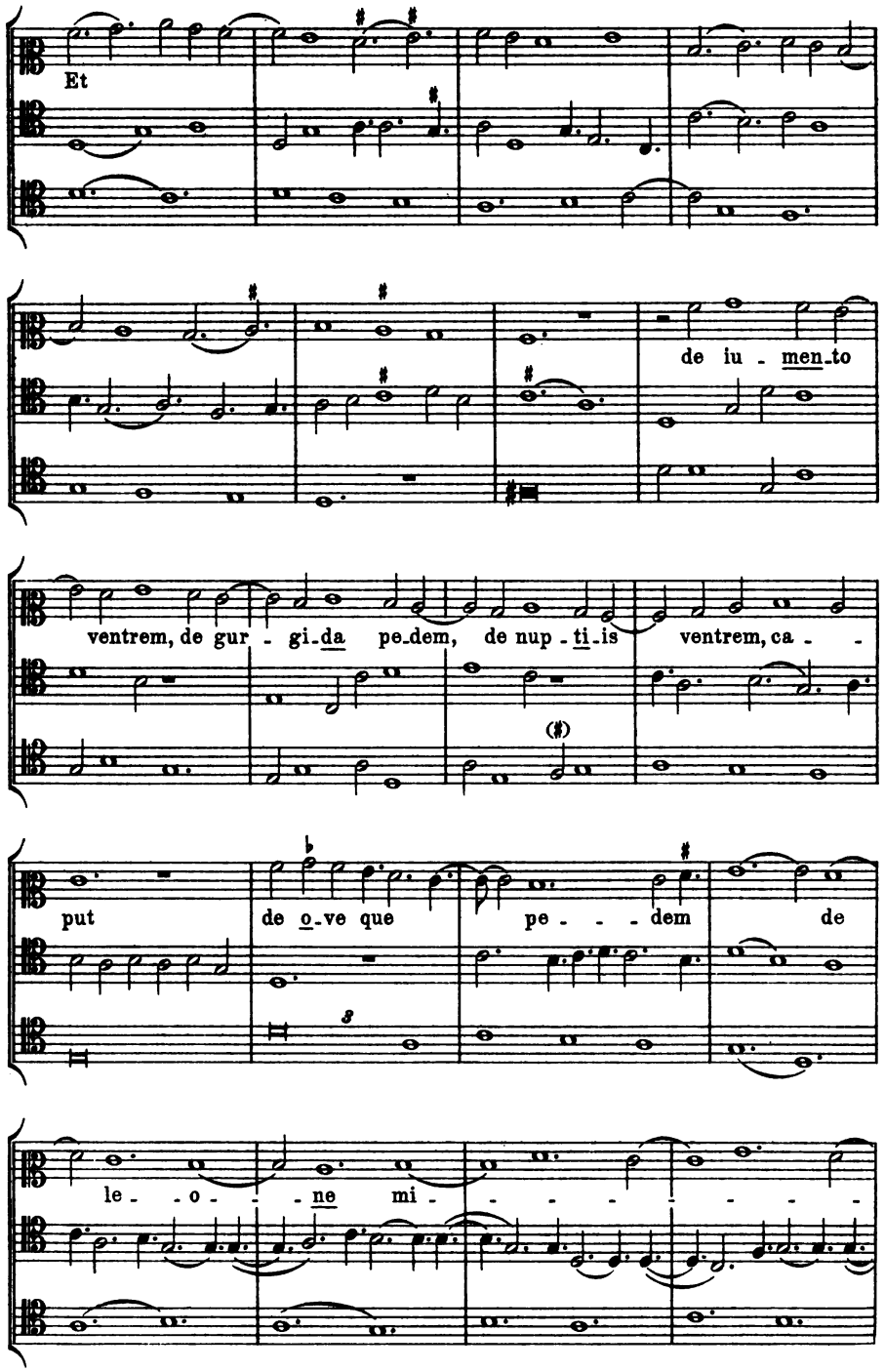
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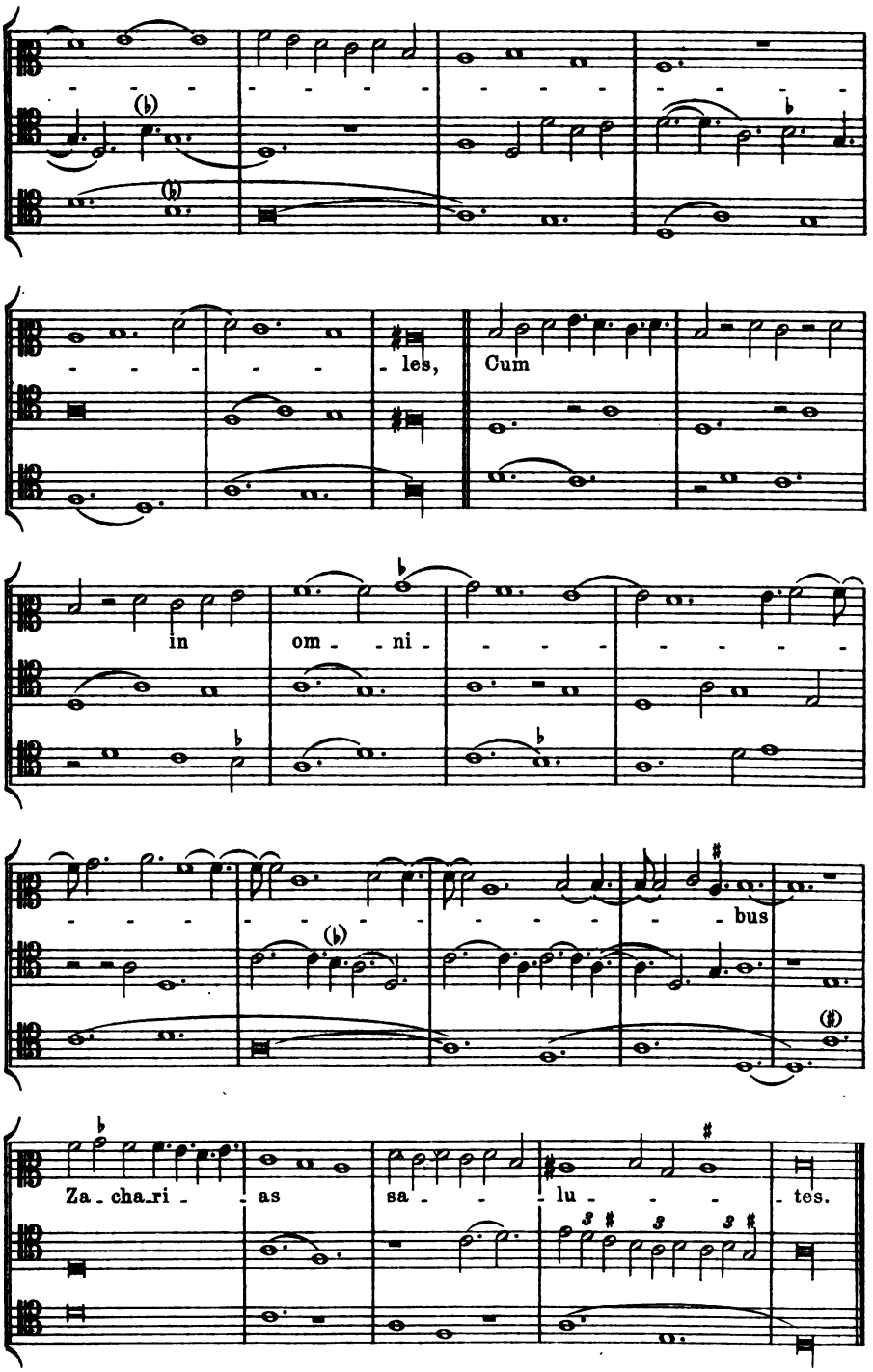
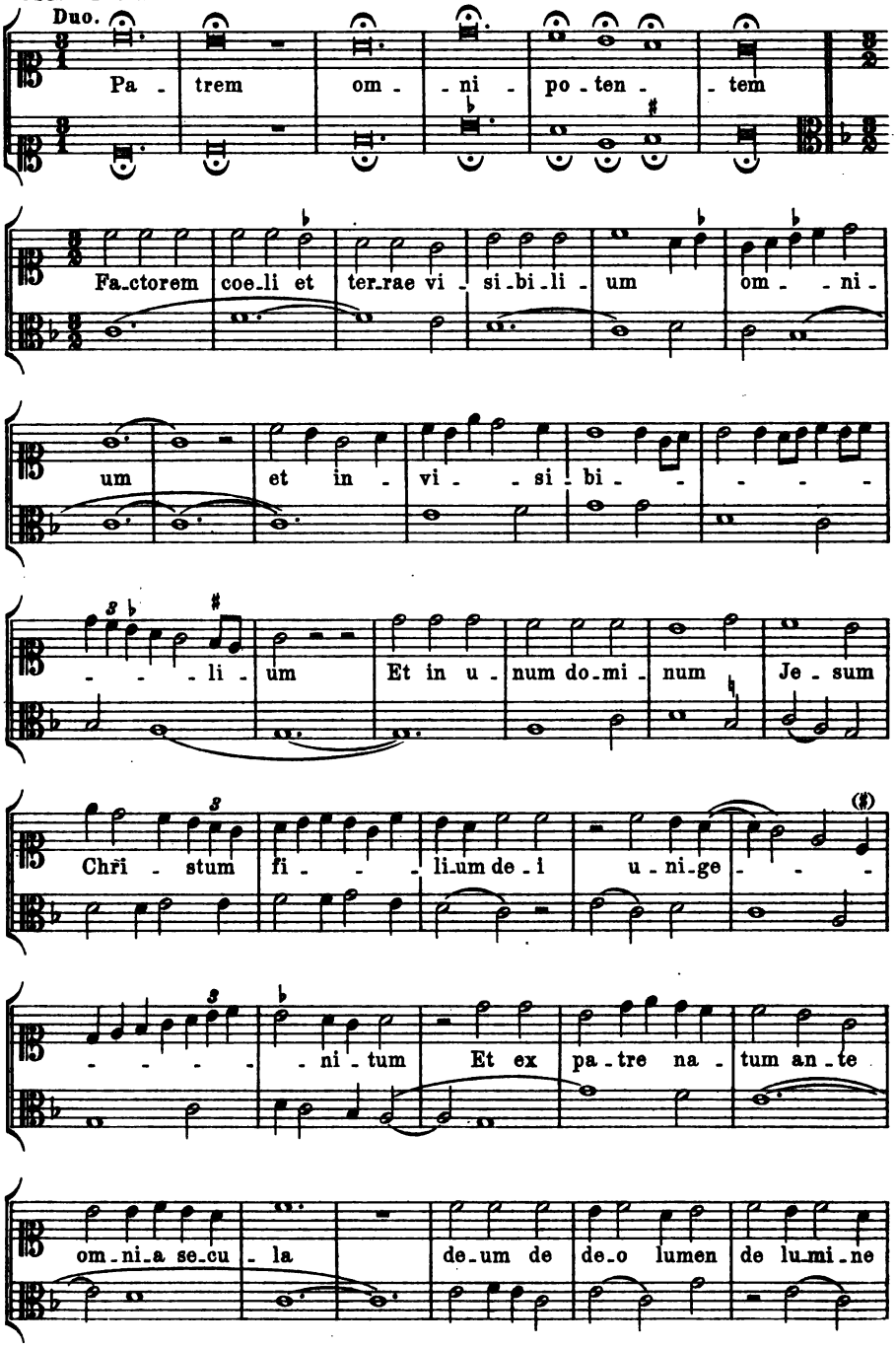
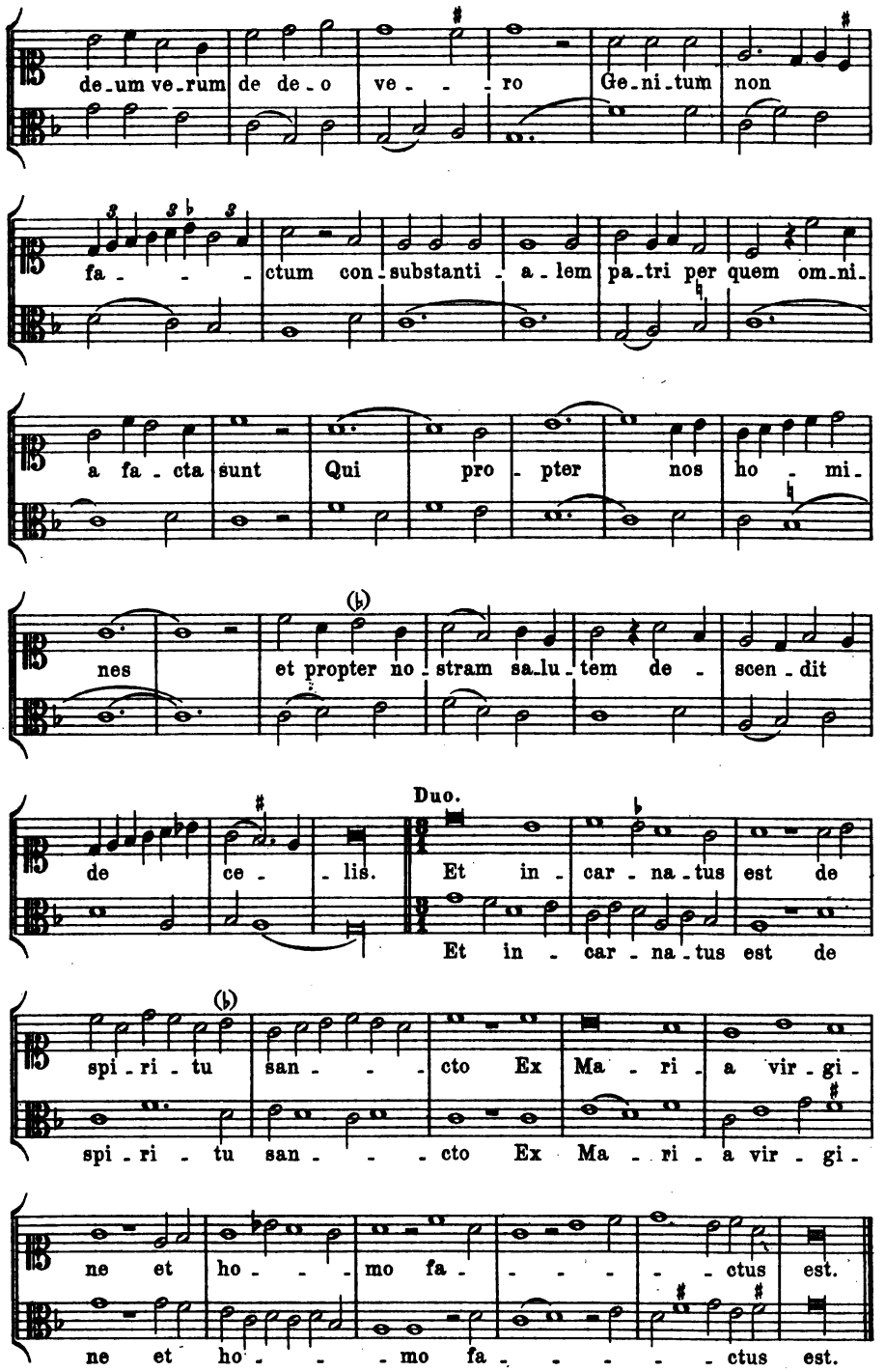
de o_ve que pe - - - dem de
le - - o - - ne mi - - - - - - - -


les, Cum
in om - ni -
bus
Za - cha - ri - as sa - lu - tes.

Nr. 71.

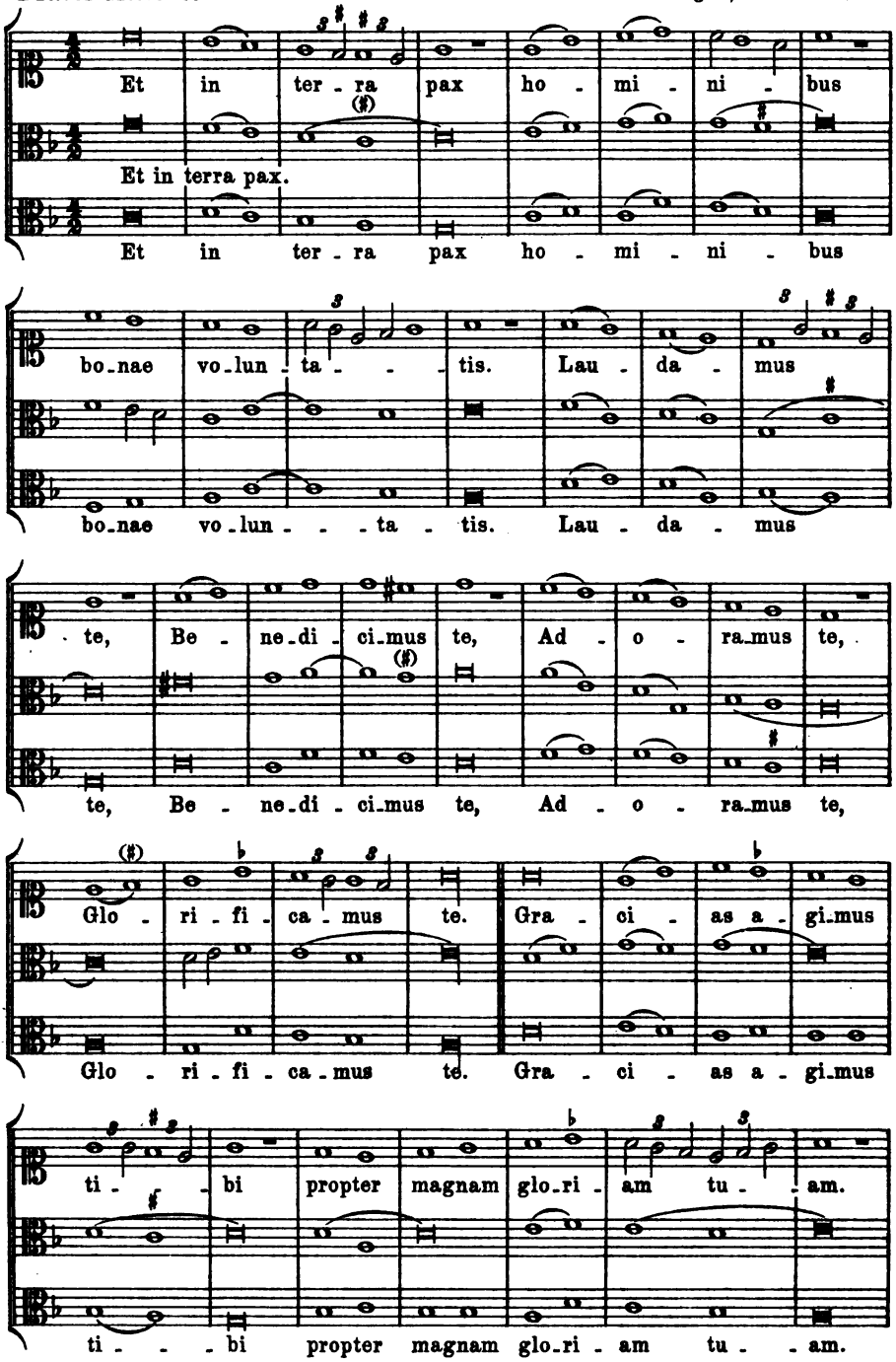
Cristoforus de Feltro. München, Mus. Ms. 3224.

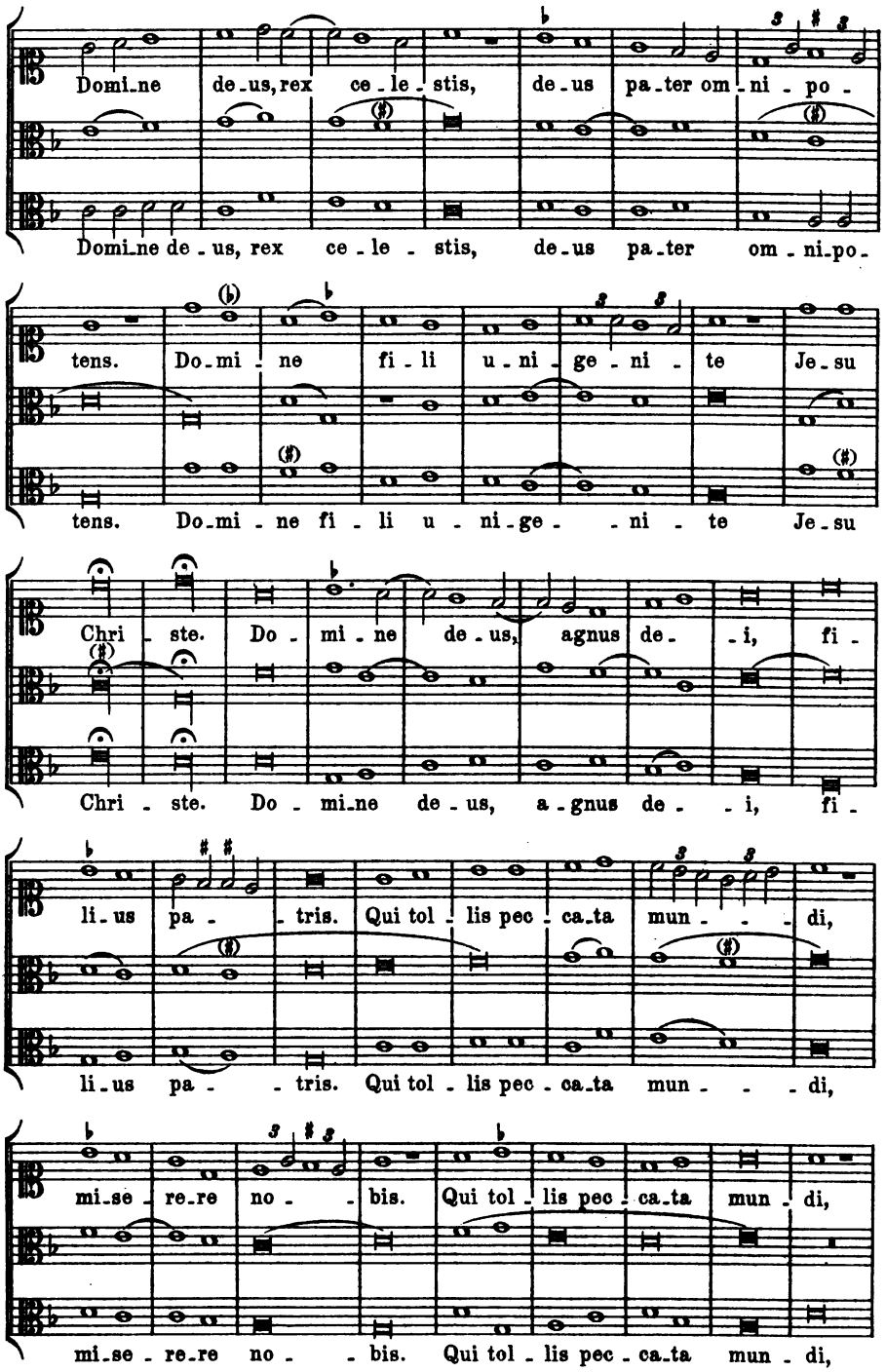


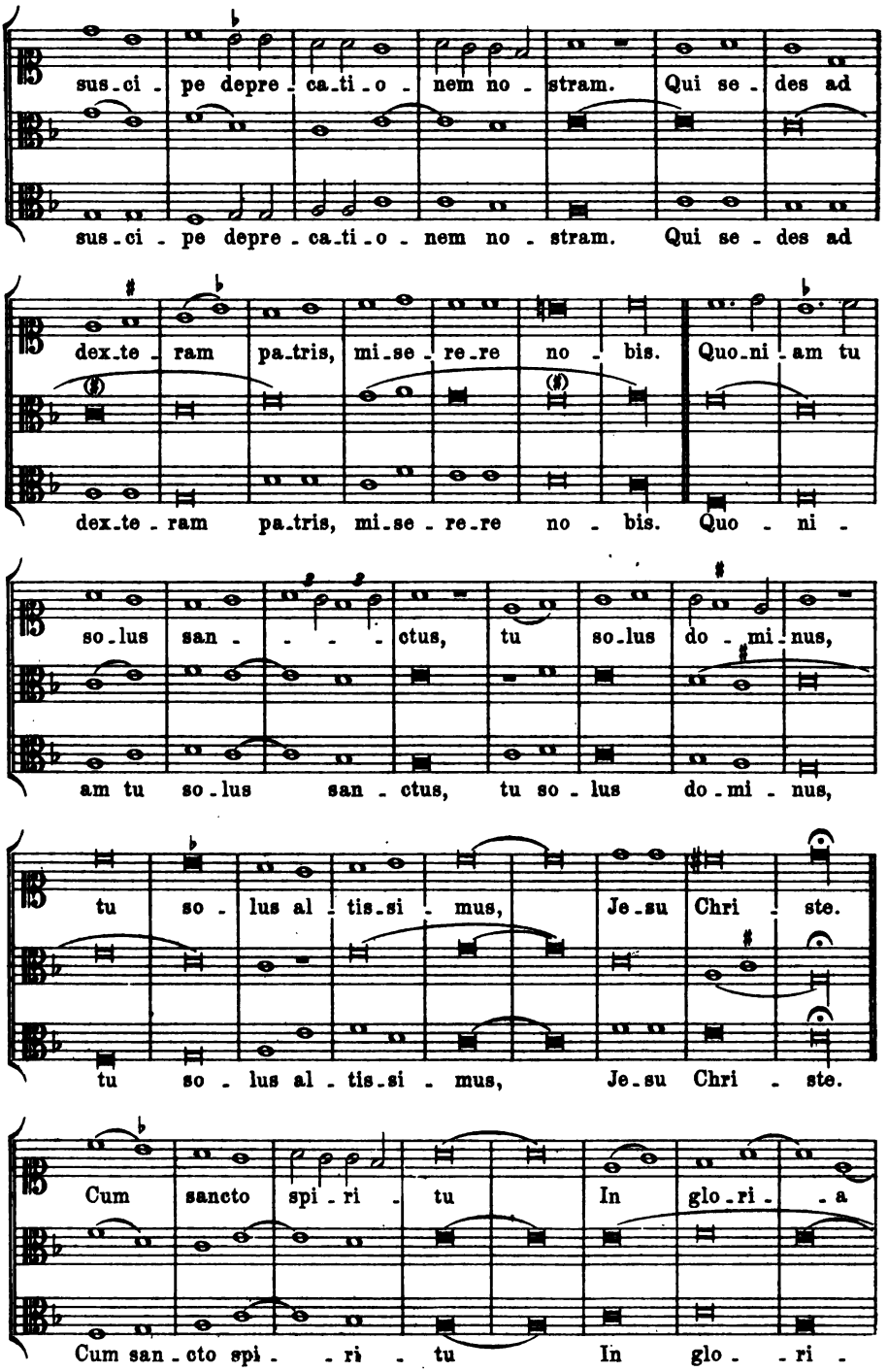

de_um ve_rum de de_o ve_ro Ge_ni_tum non
fa_ctum con_substanti_a_lem pa_tri per quem om_ni_
a fa_cta sunt Qui pro_pter nos ho_mi_
nes et propter no_stram sa_lu_tem de_scen_dit
de ce_lis.
Duo.
Et in_car_na_tus est de
Et in_car_na_tus est de
spi_ri_tu san_cto Ex Ma_ri_a vir_gi_
spi_ri_tu san_cto Ex Ma_ri_a vir_gi_
ne et ho_mo fa_ctus est.
ne et ho_mo fa_ctus est.

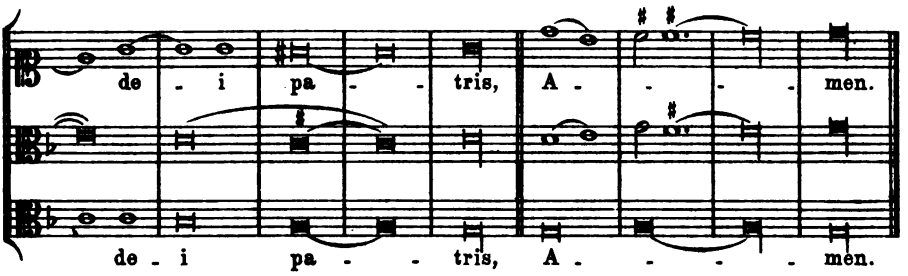
Nr. 72.

Frater Antonius de Civitate. Bologna, Bibl. Univ. 2216.



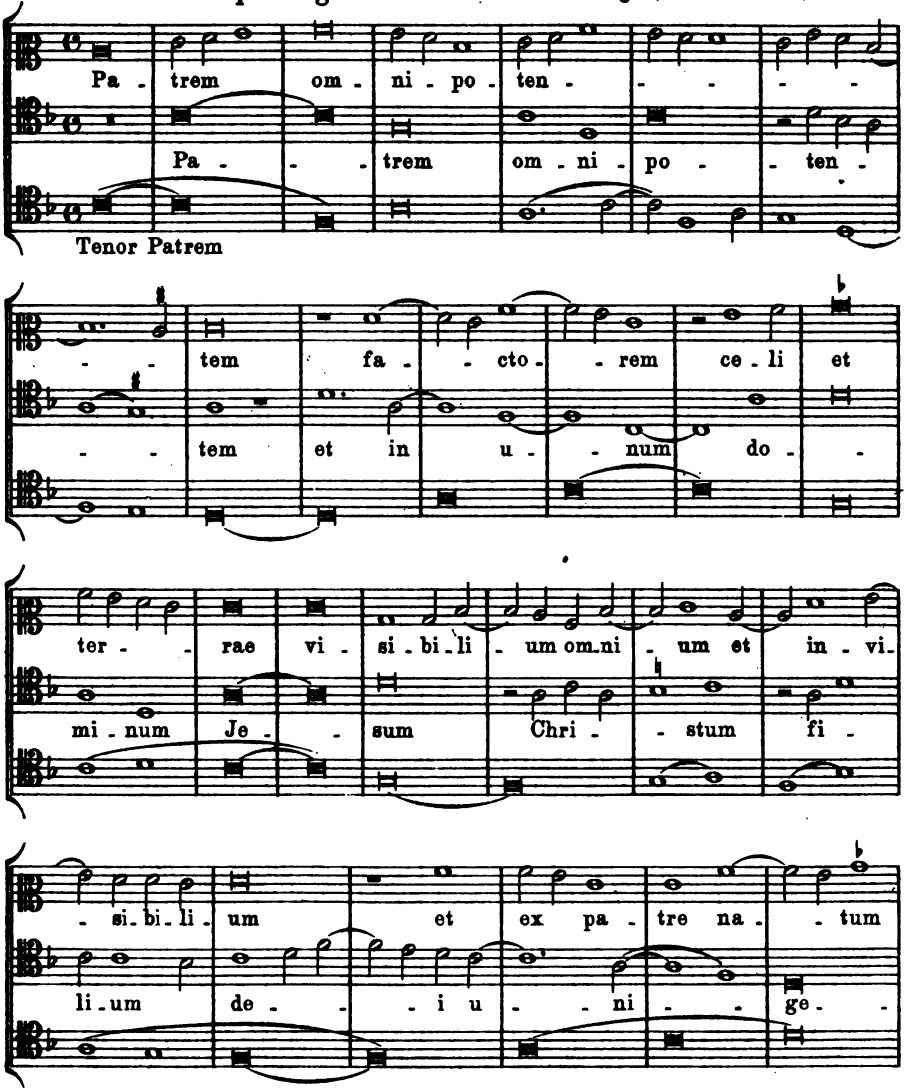

Domi_ne de_us, rex ce_le_stis, de_us pa_ter om_ni_po_
Domi_ne de_us, rex ce_le_stis, de_us pa_ter om_ni_po_
tens. Do_mi_ne fi_li u_ni_ge_ni_te Je_su
tens. Do_mi_ne fi_li u_ni_ge_ni_te Je_su
Chri_ste. Do_mi_ne de_us, agnus de_i, fi_
Chri_ste. Do_mi_ne de_us, a_gnus de_i, fi_
li_us pa_tris. Qui tol_lis pec_ca_ta mun_di,
li_us pa_tris. Qui tol_lis pec_ca_ta mun_di,
mi_se_re_re no_bis. Qui tol_lis pec_ca_ta mun_di,
mi_se_re_re no_bis. Qui tol_lis pec_ca_ta mun_di,

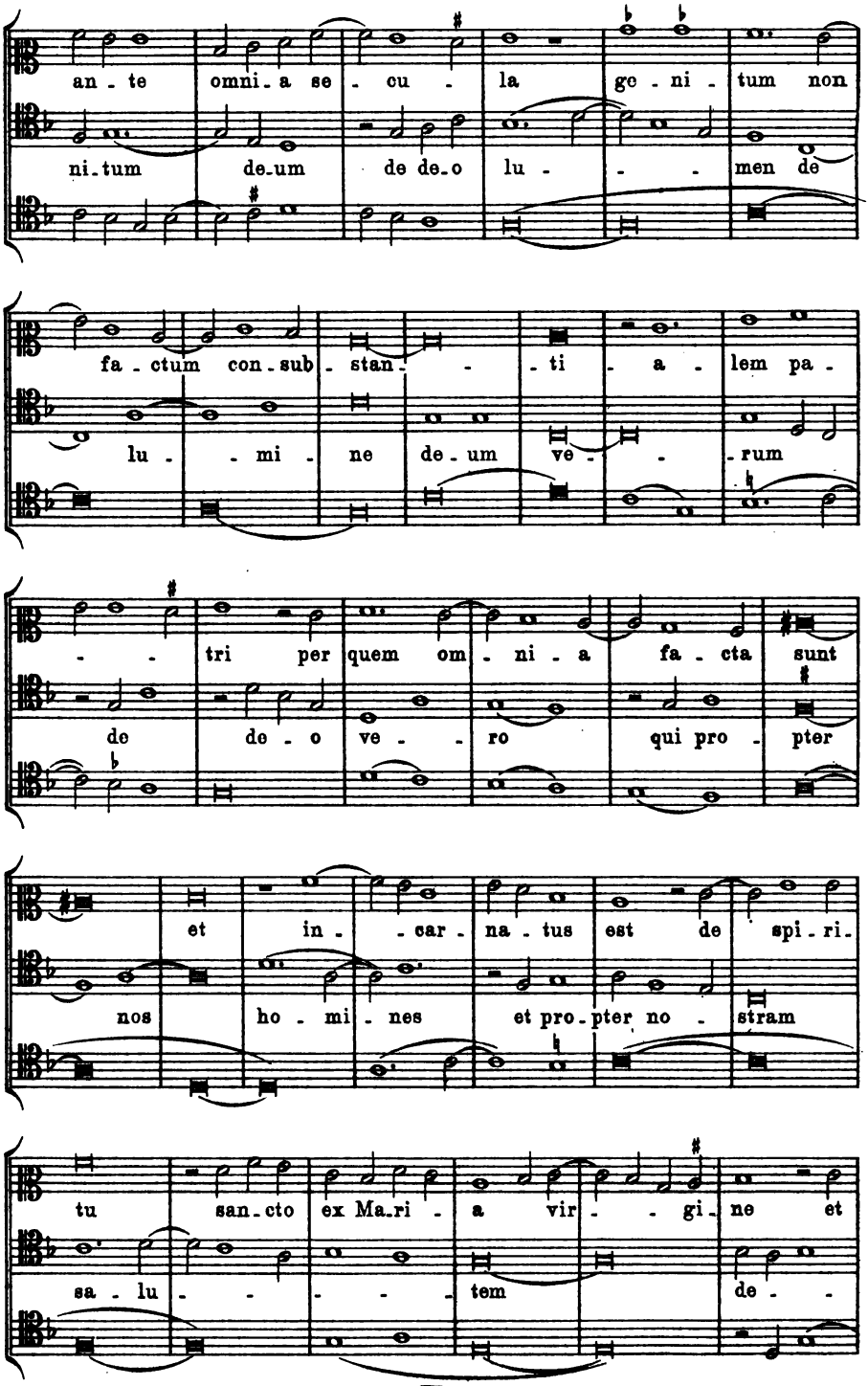

sus-ci - pe depre - ca-ti-o - nem no - stram. Qui se - des ad
sus-ci - pe depre - ca-ti-o - nem no - stram. Qui se - des ad
dex-te - ram pa-tris, mi-se - re-re no - bis. Quo-ni - am tu
dex-te - ram pa-tris, mi-se - re-re no - bis. Quo - ni -
so-lus san - - - - ctus, tu so-lus do - mi - nus,
am tu so-lus san - ctus, tu so - lus do-mi - nus,
tu so - lus al - tis-si - mus, Je-su Chri - ste.
tu so - lus al - tis-si - mus, Je-su Chri - ste.
Cum sancto spi - ri - tu In glo-ri - - a
Cum san-cto spi - - ri - tu In glo - - ri -



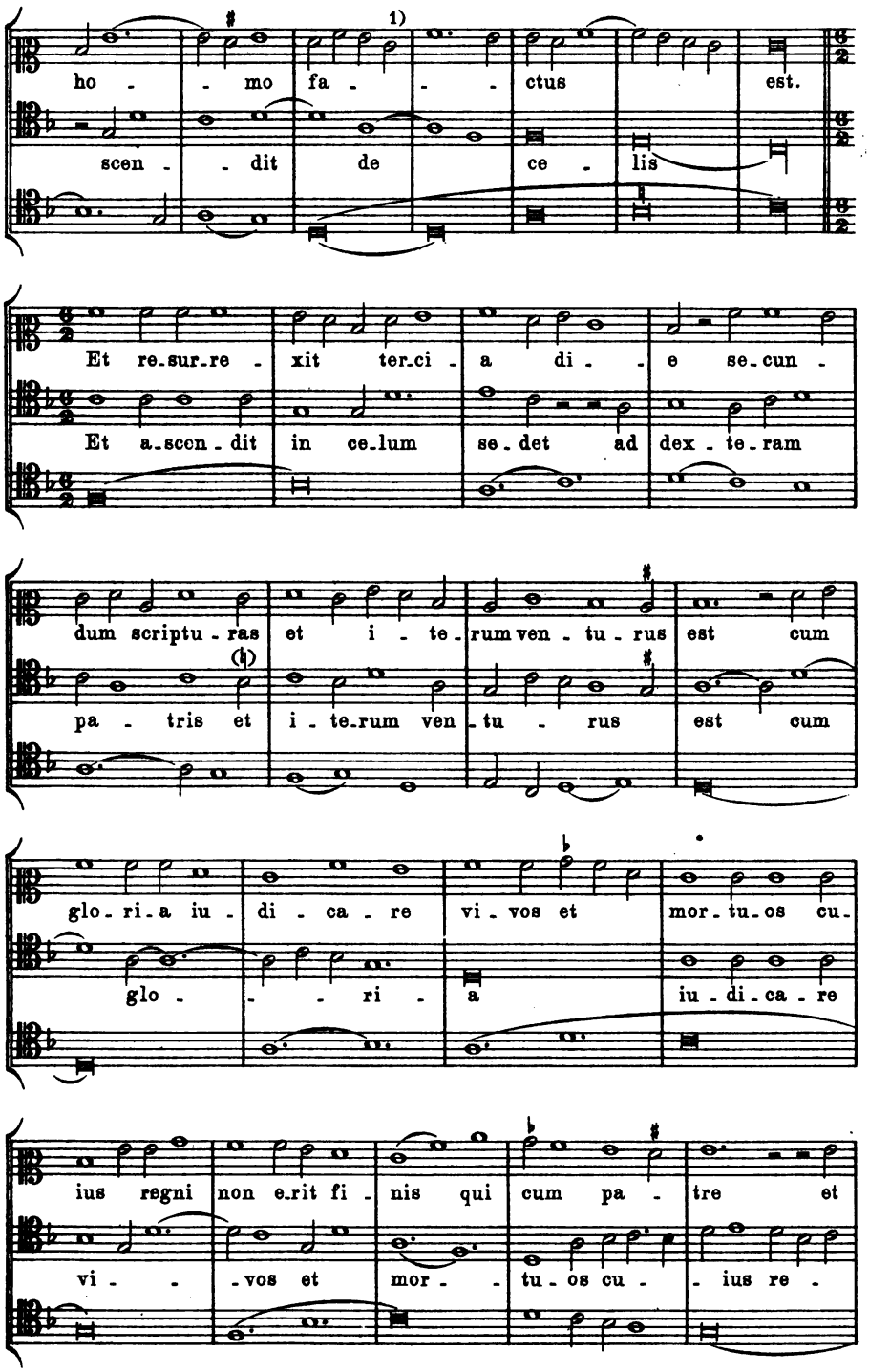
Nr. 73.

Johannes Dunstaple anglicus. Bologna, Liceo musicale Cod. 37.

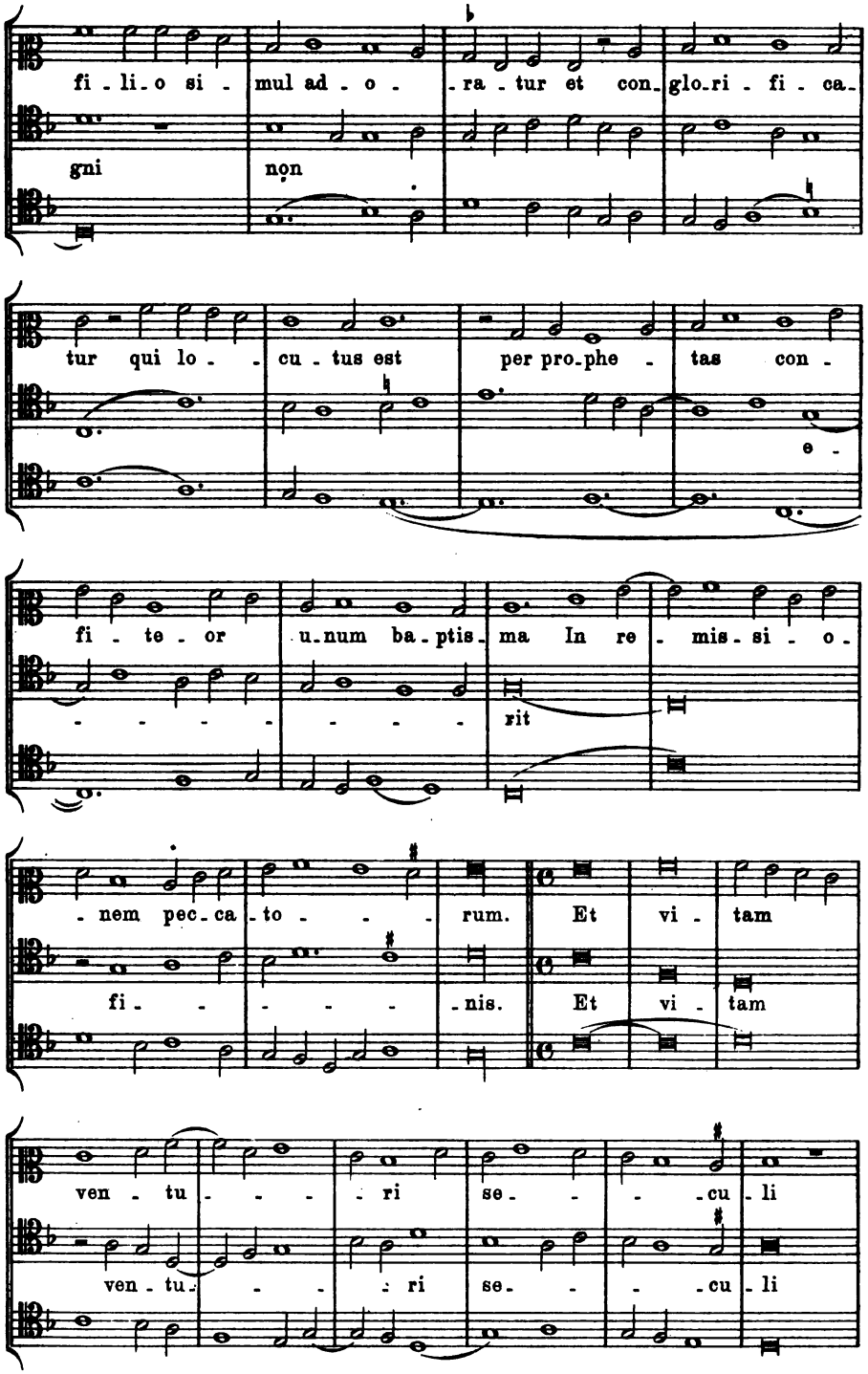


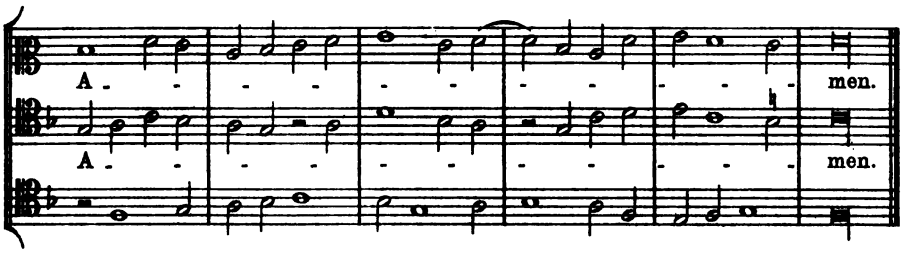

an - te omni - a se - cu - la ge - ni - tum non
ni - tum de - um de de - o lu - - - men de
fa - ctum con - sub - stan - - - ti - a - lem pa -
lu - - mi - ne de - um ve - - - rum
- - tri per quem om - ni - a fa - cta sunt
de de - o ve - - ro qui pro - pter
et in - - car - na - tus est de spi - ri -
nos ho - mi - nes et pro - pter no - stram
tu san - cto ex Ma - ri - a vir - - gi - ne et
sa - lu - - - - - tem de - -

III.



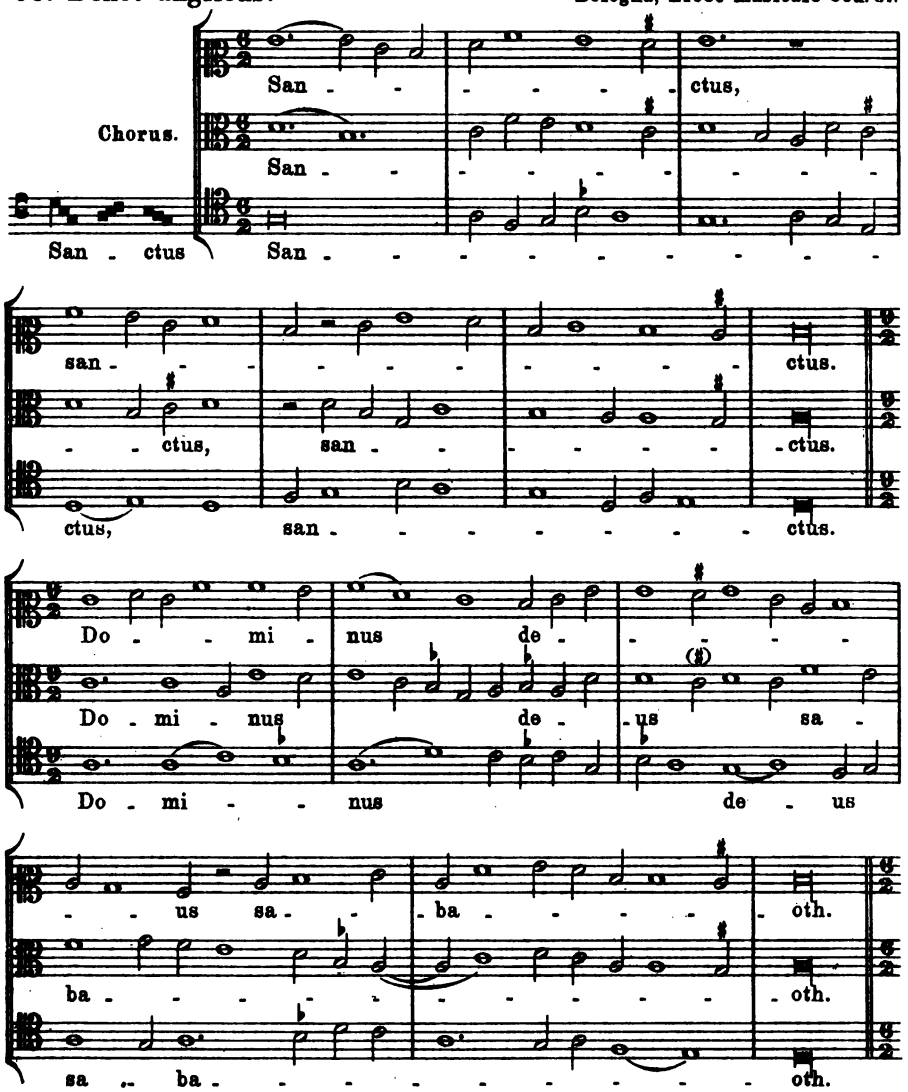
1) Besser wäre *f* zu konjicieren.

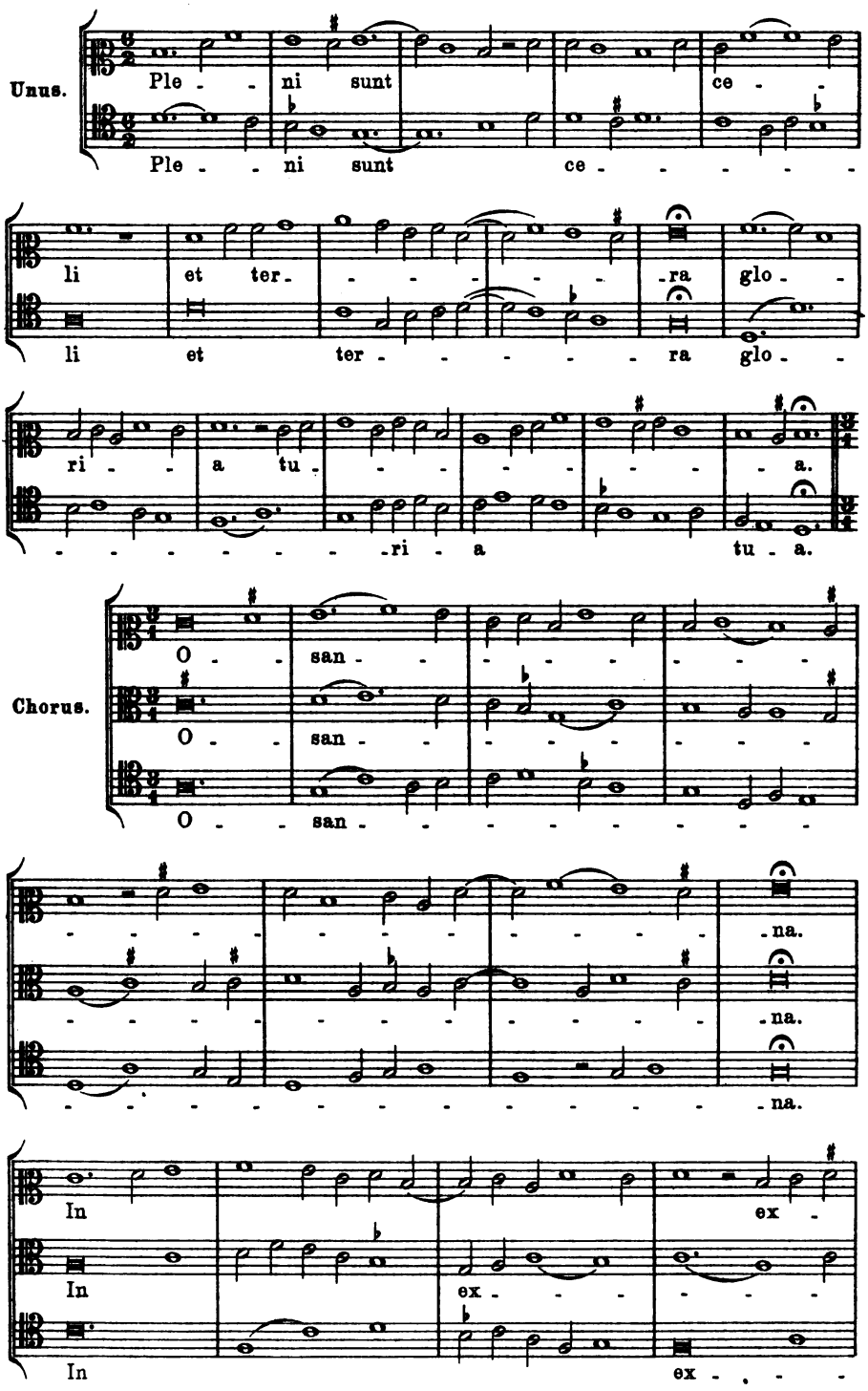

fi - li - o si - mul ad - o - ra - tur et con - glo - ri - fi - ca -
gni non
tur qui lo - - cu - tus est per pro - phe - tas con -
e -
fi - te - or u - num ba - ptis - ma In re - mis - si - o -
- - - - - - - - rit
- nem pec - ca - to - - - rum. Et vi - tam
fi - - - - - nis. Et vi - tam
ven - tu - - - - ri se - - - cu - li
ven - tu - - - - ri se - - - cu - li

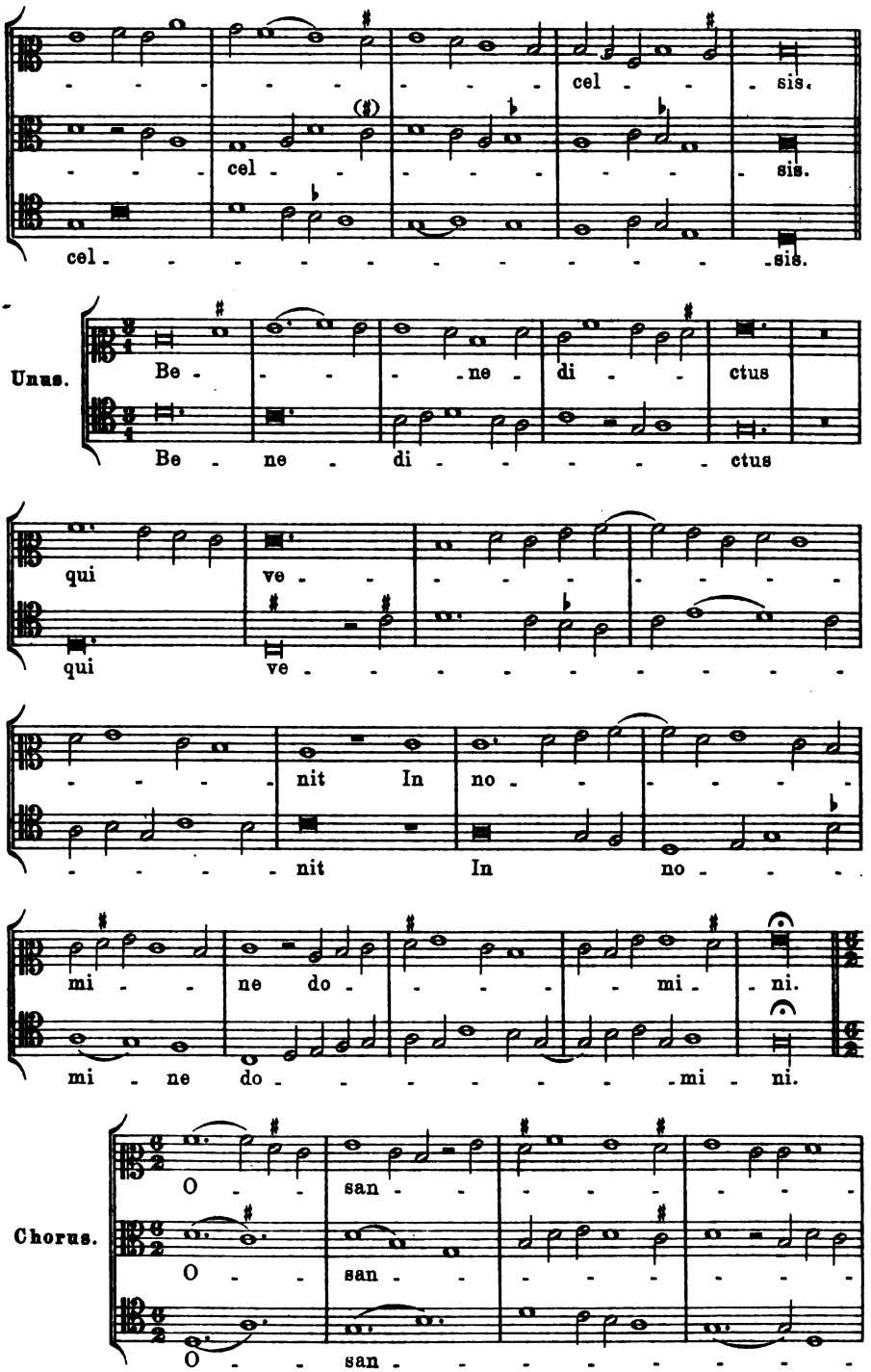


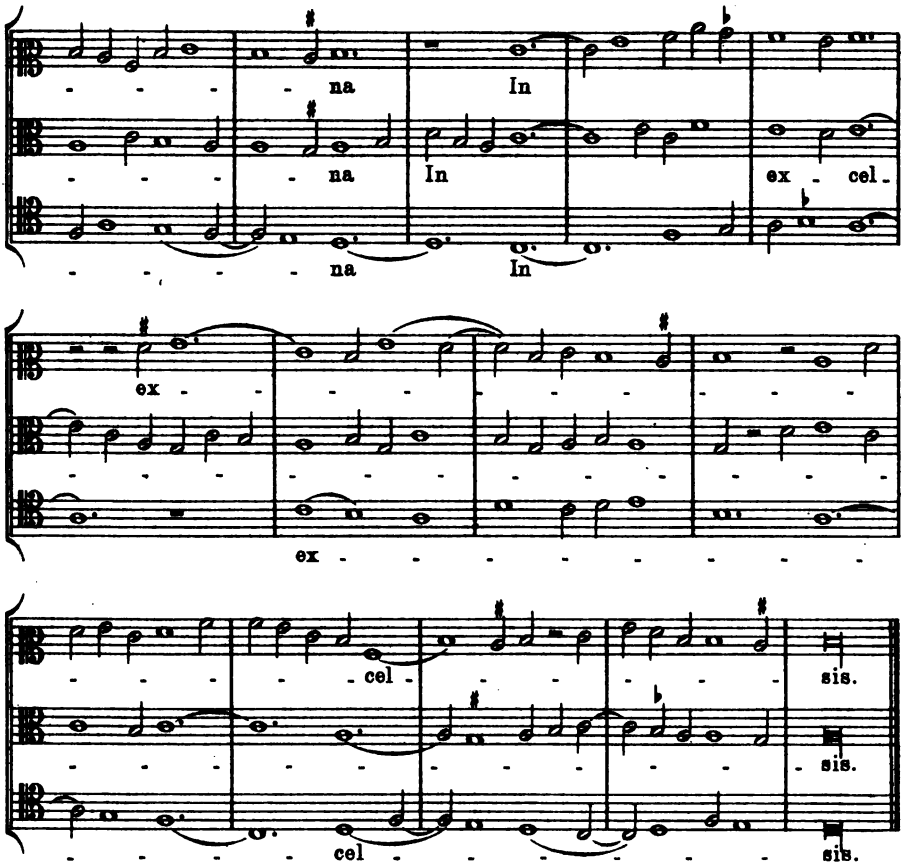
Nr. 74.

Jo. Benet anglicus. Bologna, Liceo musicale Cod. 37.




Unus.
Ple - - ni sunt ce - -
Ple - - ni sunt ce - - - - -
li et ter - - - - - - ra glo - -
li et ter - - - - - - ra glo - -
ri - - a tu - - - - - - - a.
- - - - - - - - ri - a tu - a.
Chorus.
O - - san - - - - - - - -
O - - san - - - - - - - -
O - - san - - - - - - - -
- - - - - - - - - - - - - na.
- - - - - - - - - - - - - na.
- - - - - - - - - - - - - na.
In ex -
In ex - - - - - -
In ex - - - -

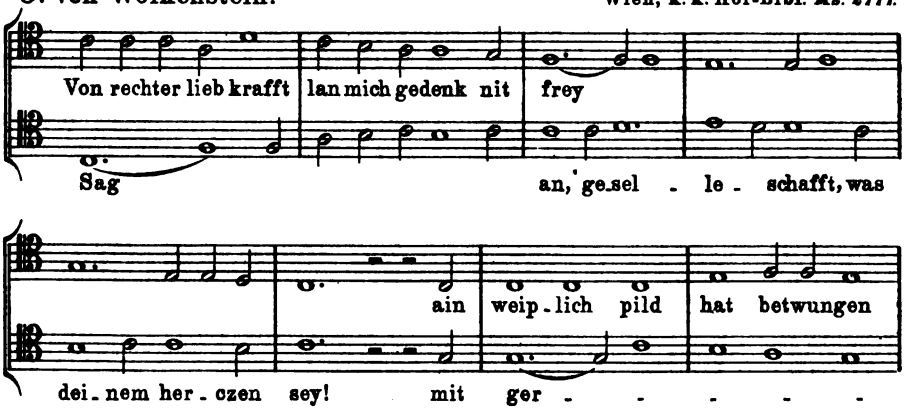

cel - - - sis.
cel - - - - - - - sis.
cel - - - - - - - - - - - - - sis.
Unus.
Be - - - - ne - di - - ctus
Be - ne - di - - - - - - ctus
qui ve - - - - - - - - - -
qui ve - - - - - - - - - - -
- - - - nit In no - - - - - -
- - - - nit In no - - - -
mi - - ne do - - - - - mi - ni.
mi - ne do - - - - - - - mi - ni.
Chorus.
O - - san - - - - - - - - -
O - - san - - - - - - - - -
O - - san - - - - - - - - - -



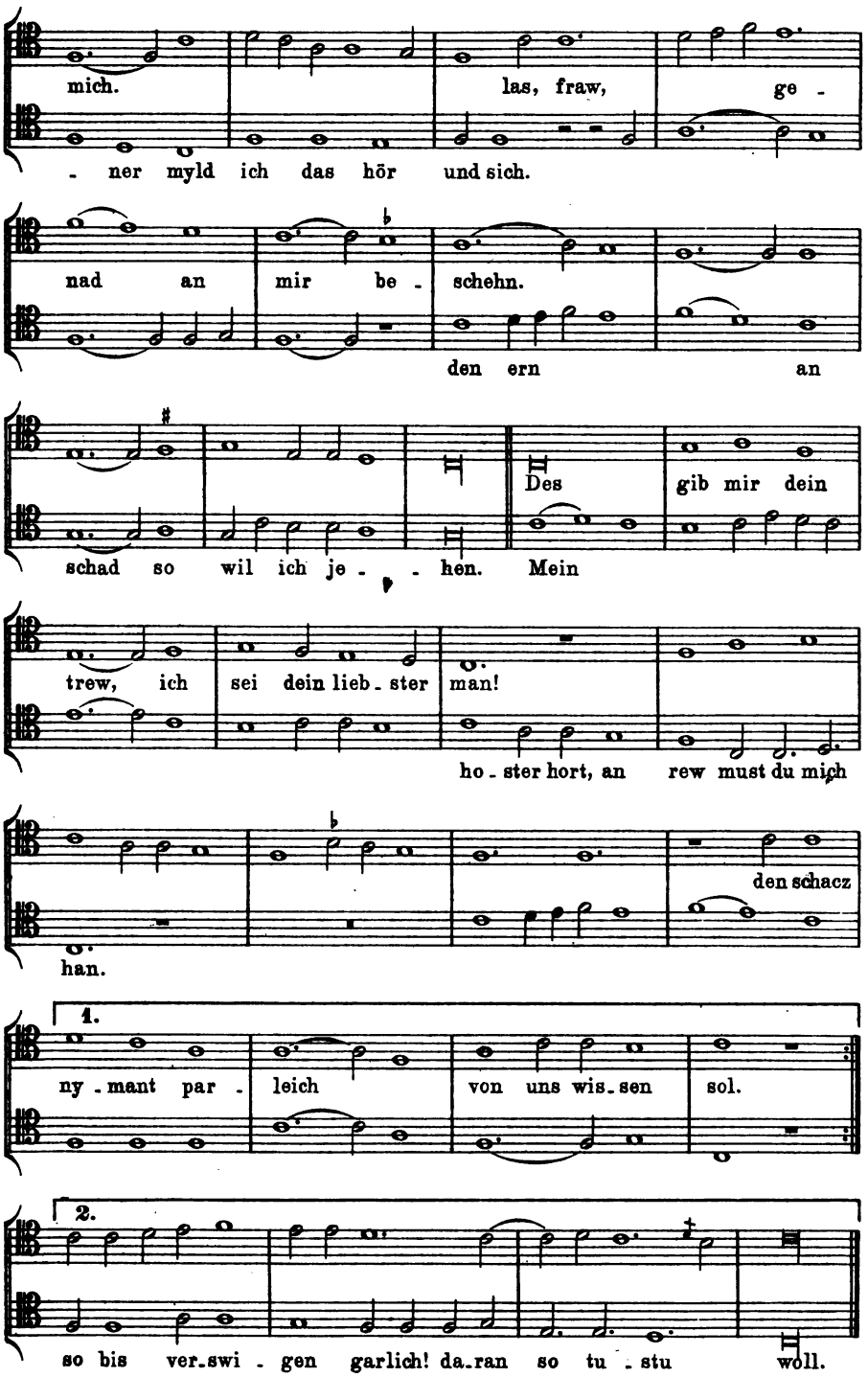
Nr. 75.

O. von Wolkenstein.[1]

Wien, k. k. Hof-Bibl. Ms. 2777.

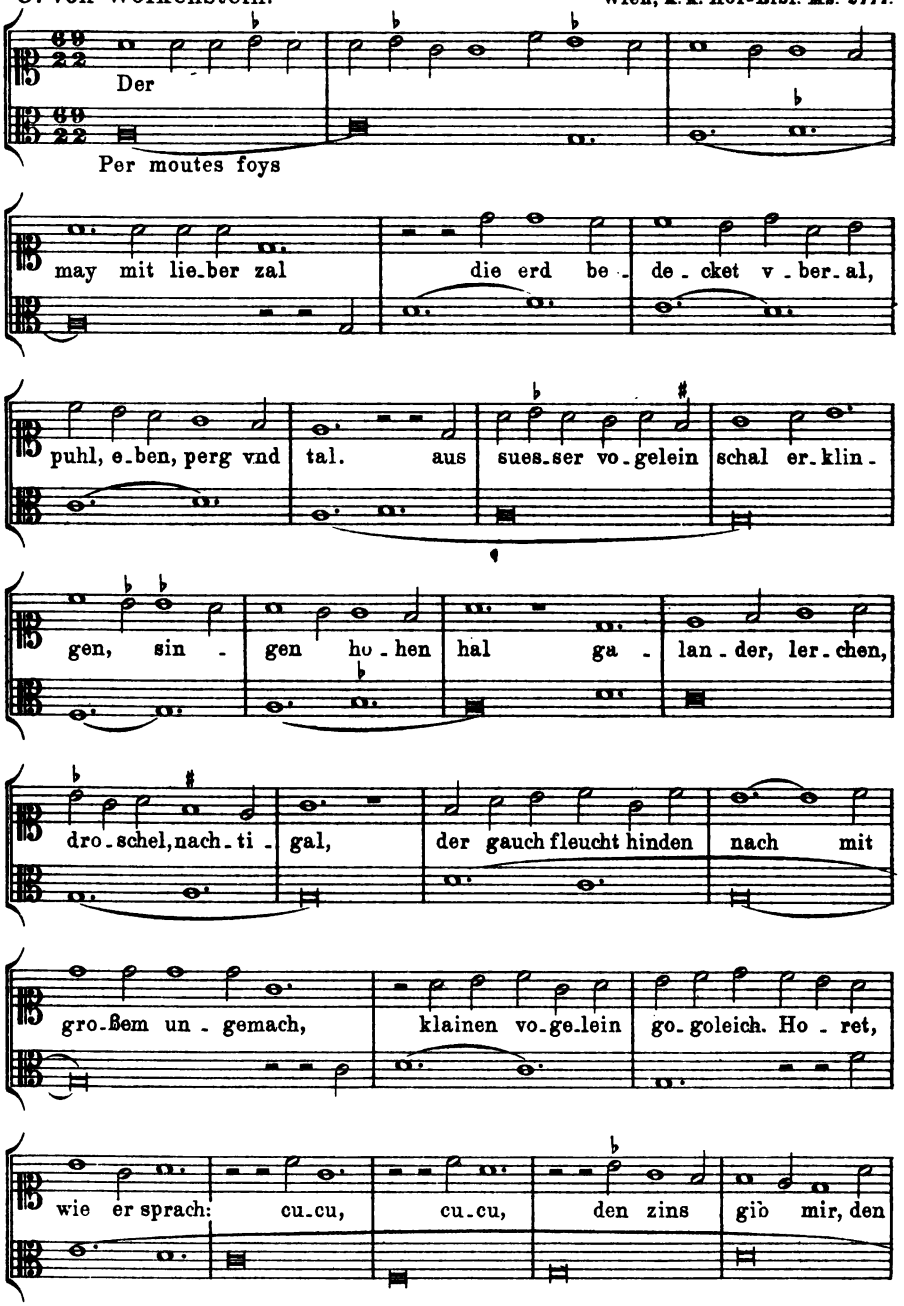


1) Im Ms. Wien findet sich bei dem Stück der Name Albrecht, in Hdsch. Innsbruck Univ. Bibl. fehlt er In welcher Beziehung er zu dem Liede Wolkenstein's steht, vermag ich nicht zu sagen. Weist er auf den Komponisten des Liedes hin?

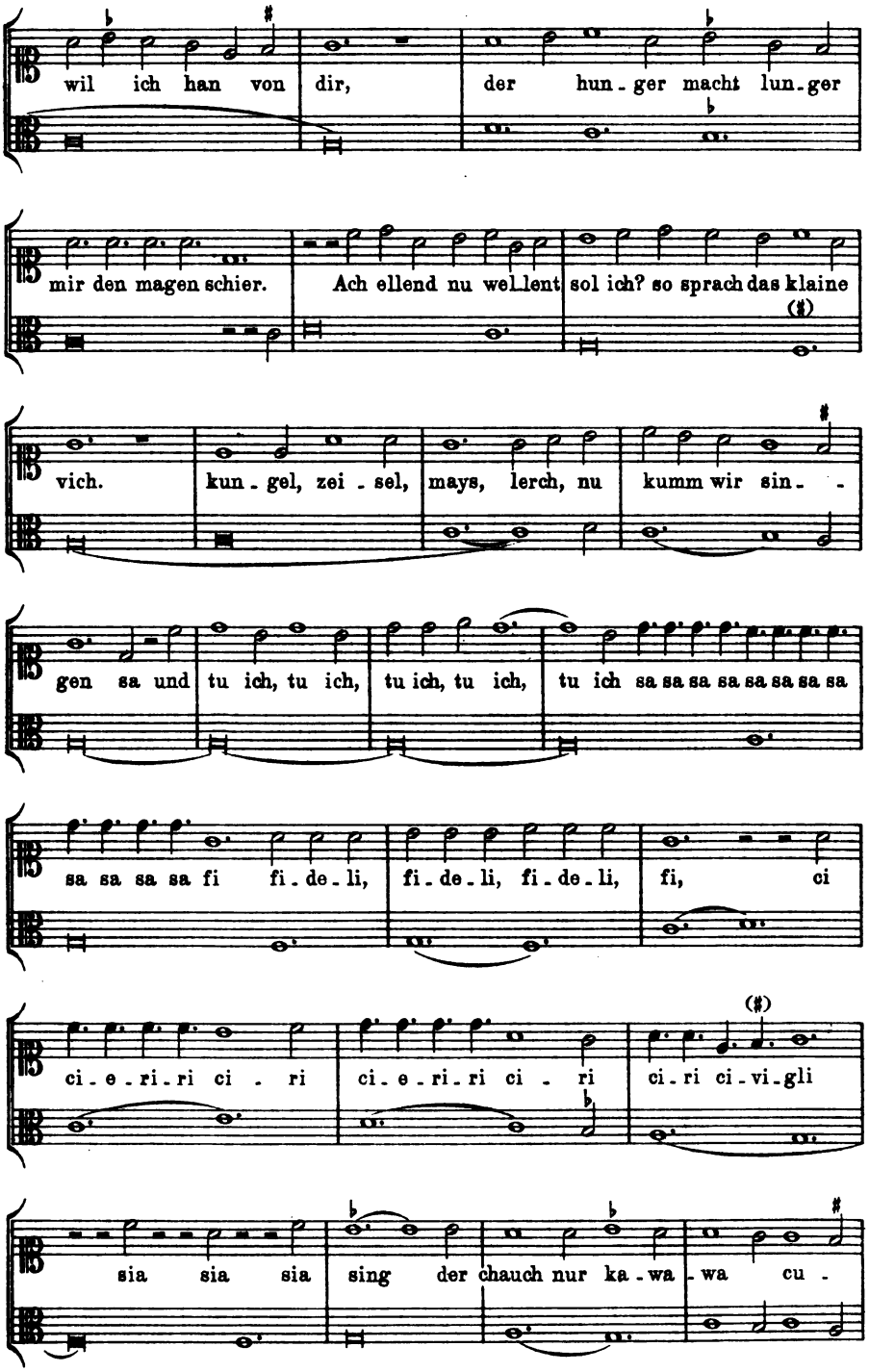

mich.
las, fraw,
ge -
- ner myld ich das hör und sich.
nad an
mir be -
schehn.
den ern
an
schad so wil ich je - - hen.
Des
gib mir dein
Mein
trew, ich sei dein lieb - ster
man!
ho - ster hort, an rew must du mich
han.
den schacz
1.
ny - mant par - leich
von uns wis - sen
sol.
2.
so bis ver - swi - gen garlich! da - ran so tu - stu
woll.

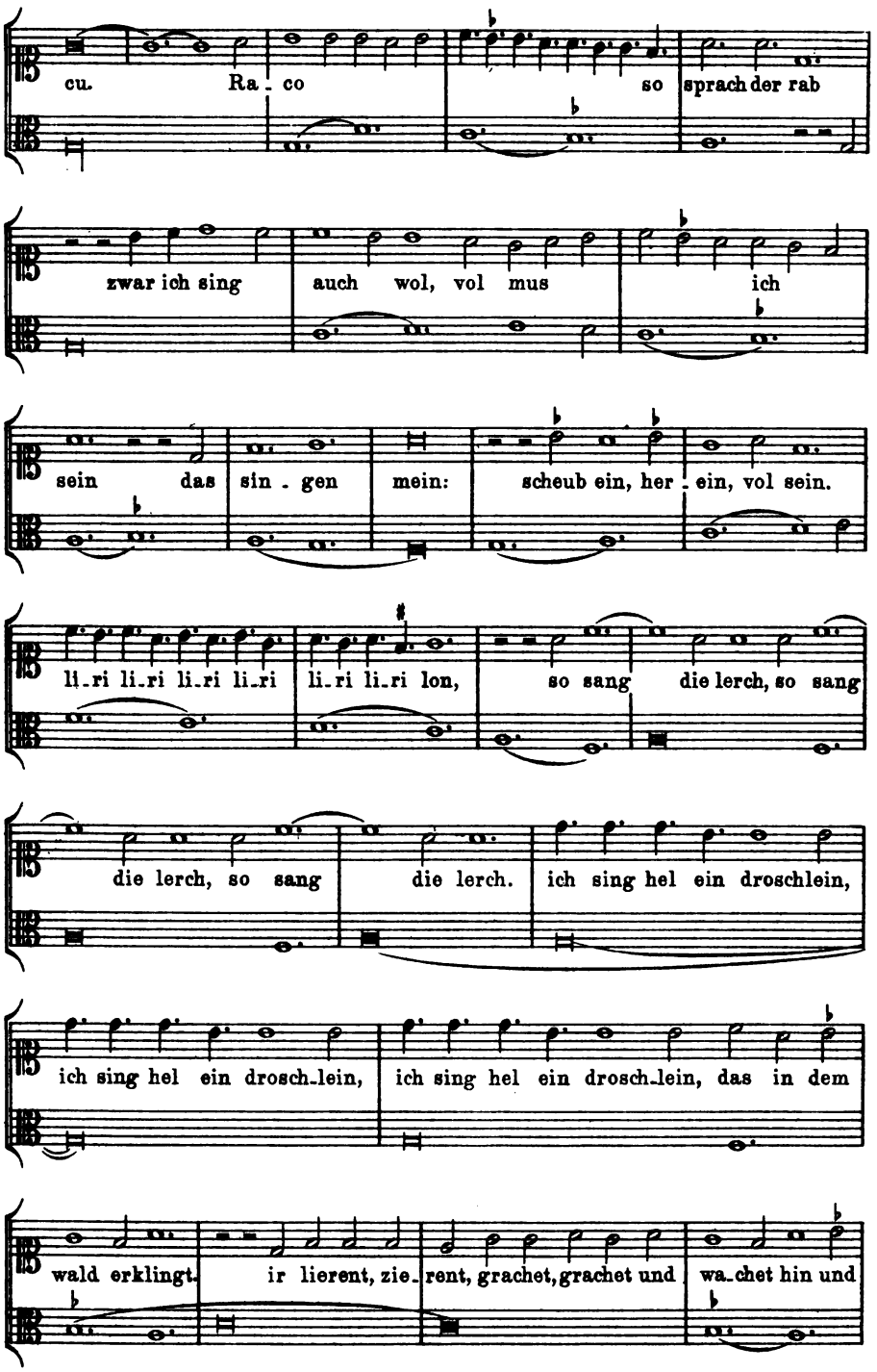
Nr. 76.

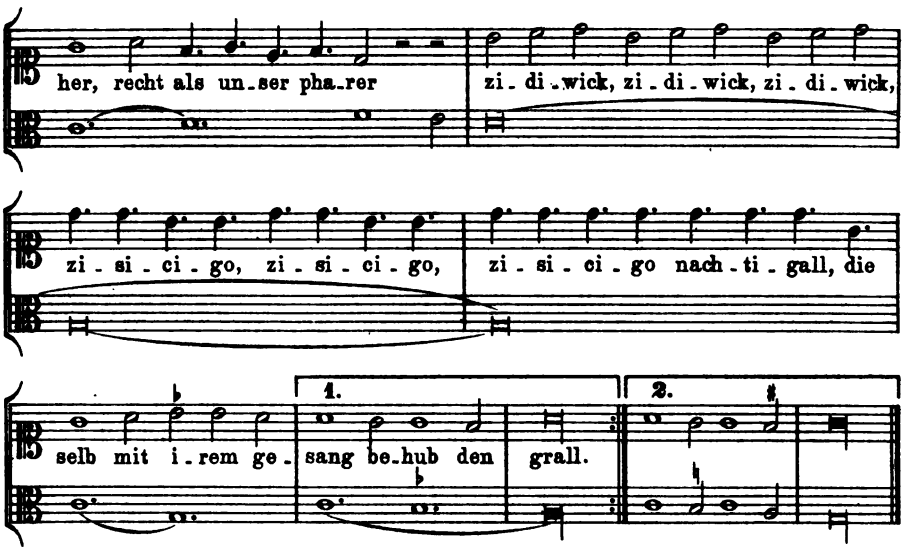
O. von Wolkenstein. Wien, k. k. Hof-Bibl. Ms. 2777.



Die Notation der Tenormelodie legt eine Mischung von $\frac{6}{2}$ und $\frac{9}{2}$ Rhythmus nahe. Fest durch die Notation bedingt ist die Annahme rhythmischen Wechsels nicht. Mit ihr gewinnen aber die Notenreihen an Übersichtlichkeit. Am besten wird es sein, eine Takteinteilung zu vermeiden. III.


wil ich han von dir, der hun-ger macht lun-ger
mir den magen schier. Ach ellend nu wellent sol ich? so sprach das klaine
vich. kun-gel, zei-sel, mays, lerch, nu kumm wir sin-
gen sa und tu ich, tu ich, tu ich, tu ich, tu ich sa sa sa sa sa sa sa sa
sa sa sa sa fi fi-de-li, fi-de-li, fi-de-li, fi, ci
ci-e-ri-ri ci-ri ci-e-ri-ri ci-ri ci-ri ci-vi-gli
sia sia sia sing der chauch nur ka-wa-wa cu-

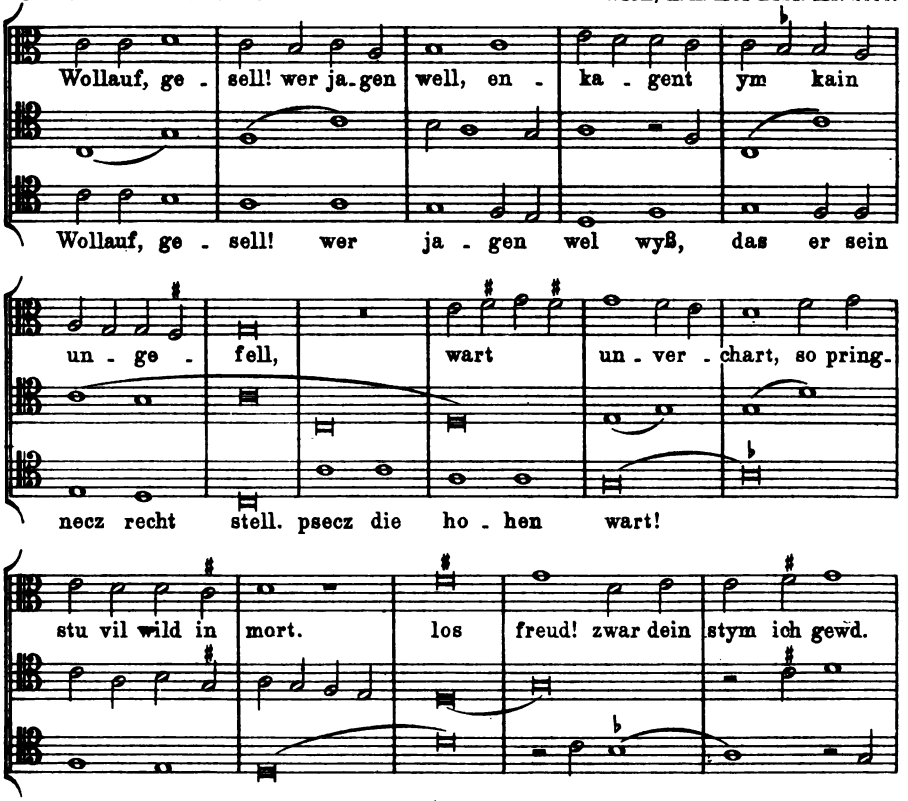

cu. Ra - co so sprach der rab
zwar ich sing auch wol, vol mus ich
sein das sin - gen mein: scheub ein, her - ein, vol sein.
li-ri li-ri li-ri li-ri li-ri li-ri lon, so sang die lerch, so sang
die lerch, so sang die lerch. ich sing hel ein droschlein,
ich sing hel ein drosch-lein, ich sing hel ein drosch-lein, das in dem
wald erklingt. ir lierent, zie-rent, grachet, grachet und wa-chet hin und

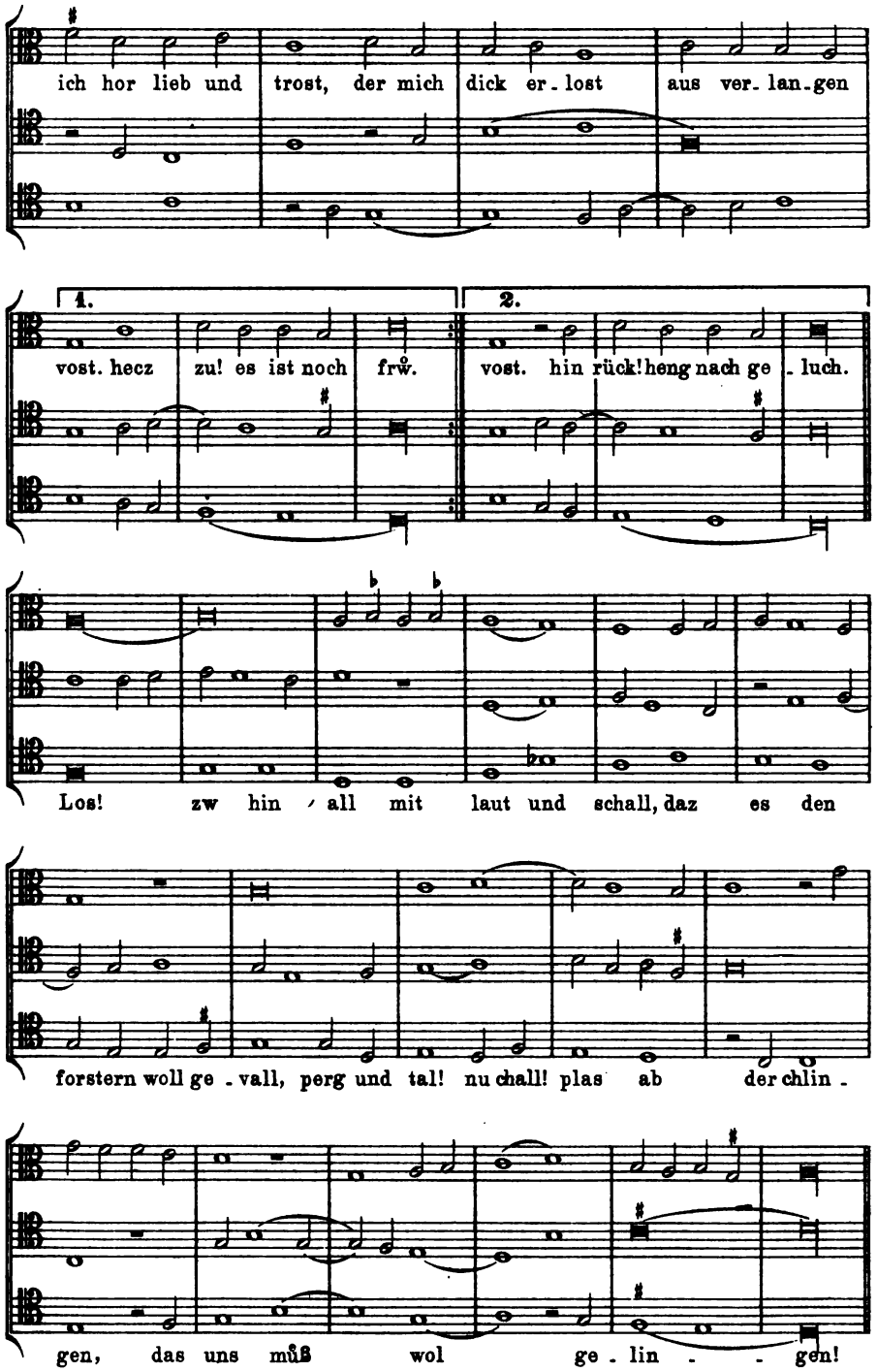


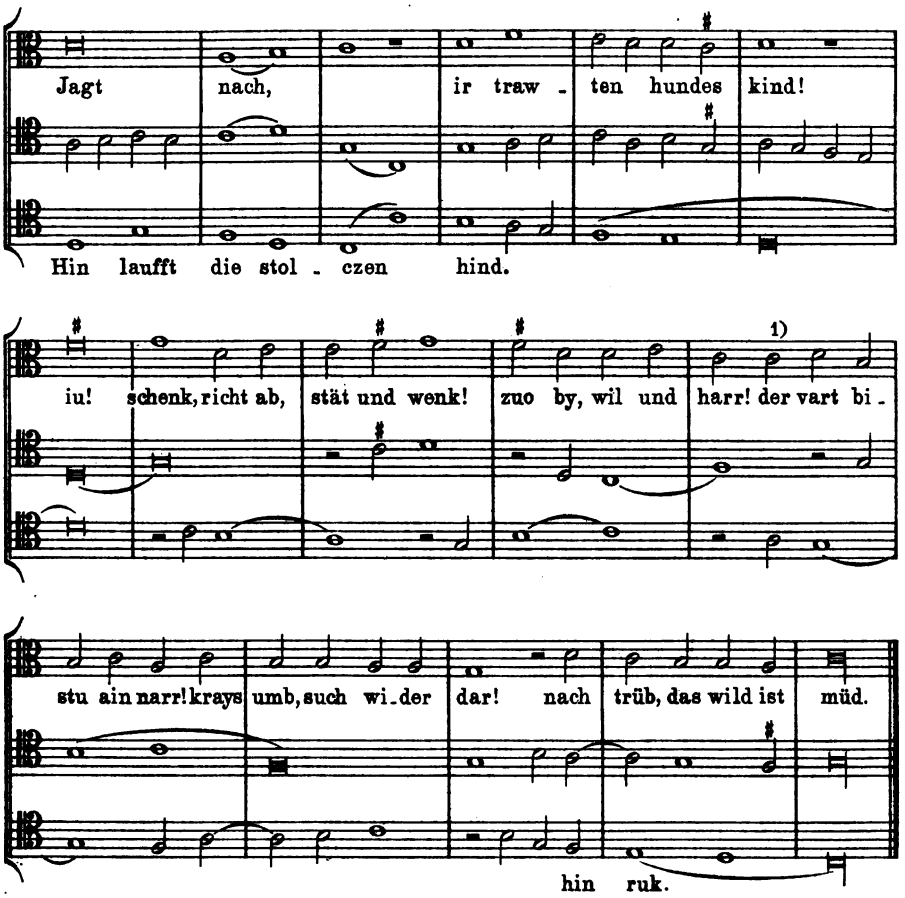
Nr. 77.

O. von Wolkenstein.

Wien, k. k. Hof-Bibl. Ms. 2777.



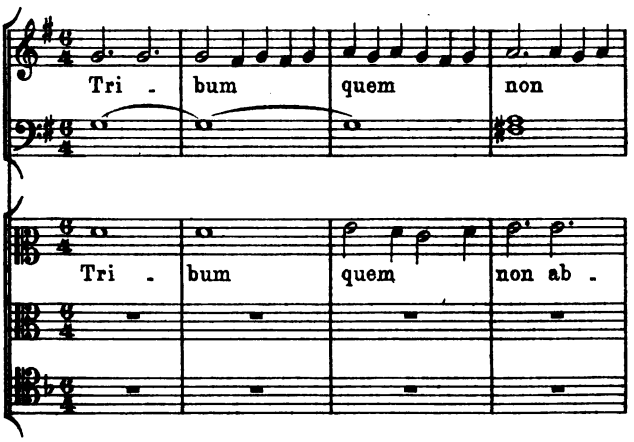

ich hor lieb und trost, der mich dick er-lost aus ver-lan-gen
1.
vost. hecz zu! es ist noch frw.
2.
vost. hin rück! heng nach ge-luch.
Los! zw hin / all mit laut und schall, daz es den
forstern woll ge-vall, perg und tal! nu chall! plas ab der chlin-
gen, das uns mûß wol ge-lin-gen!



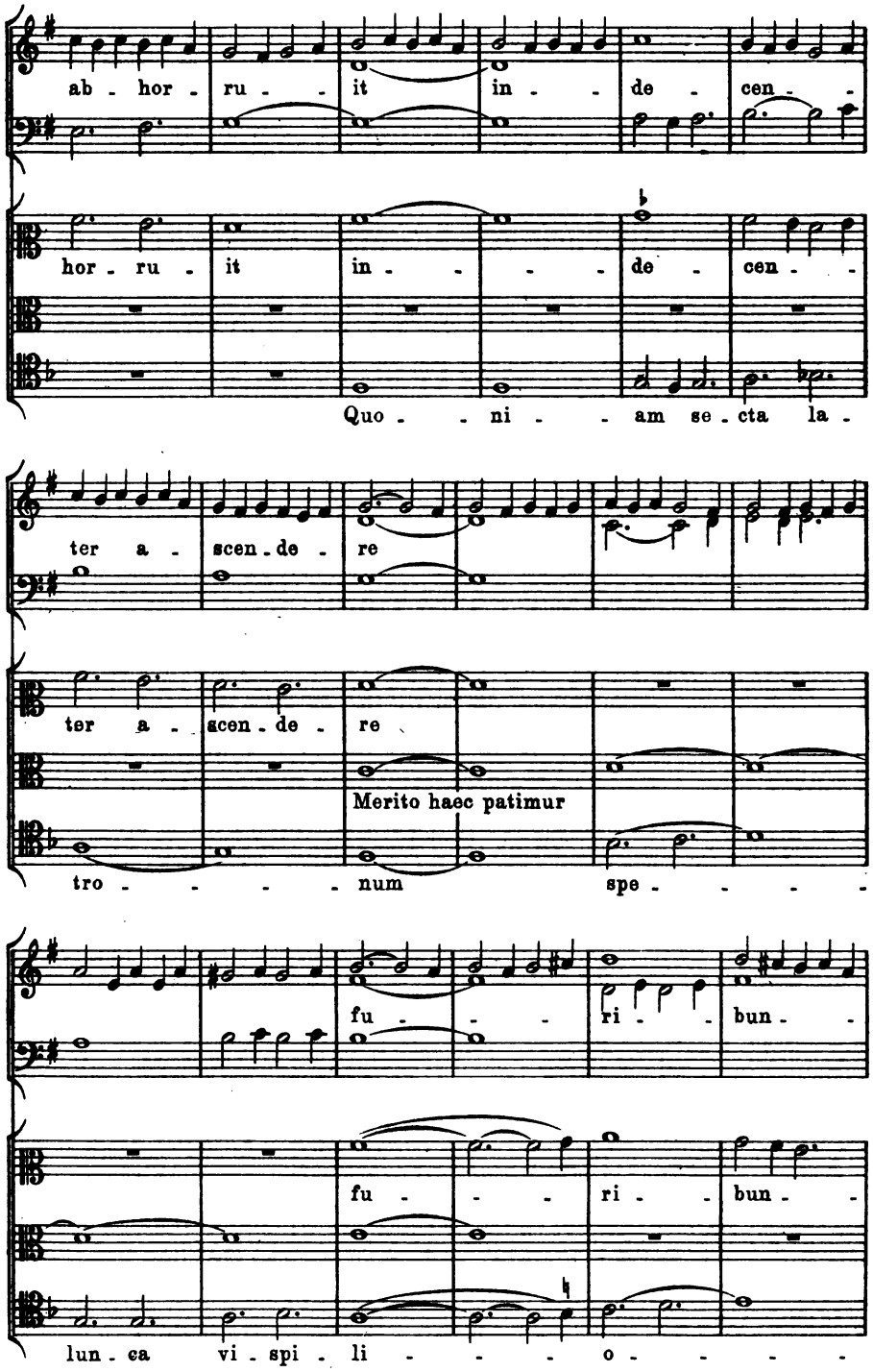
Nr. 78.

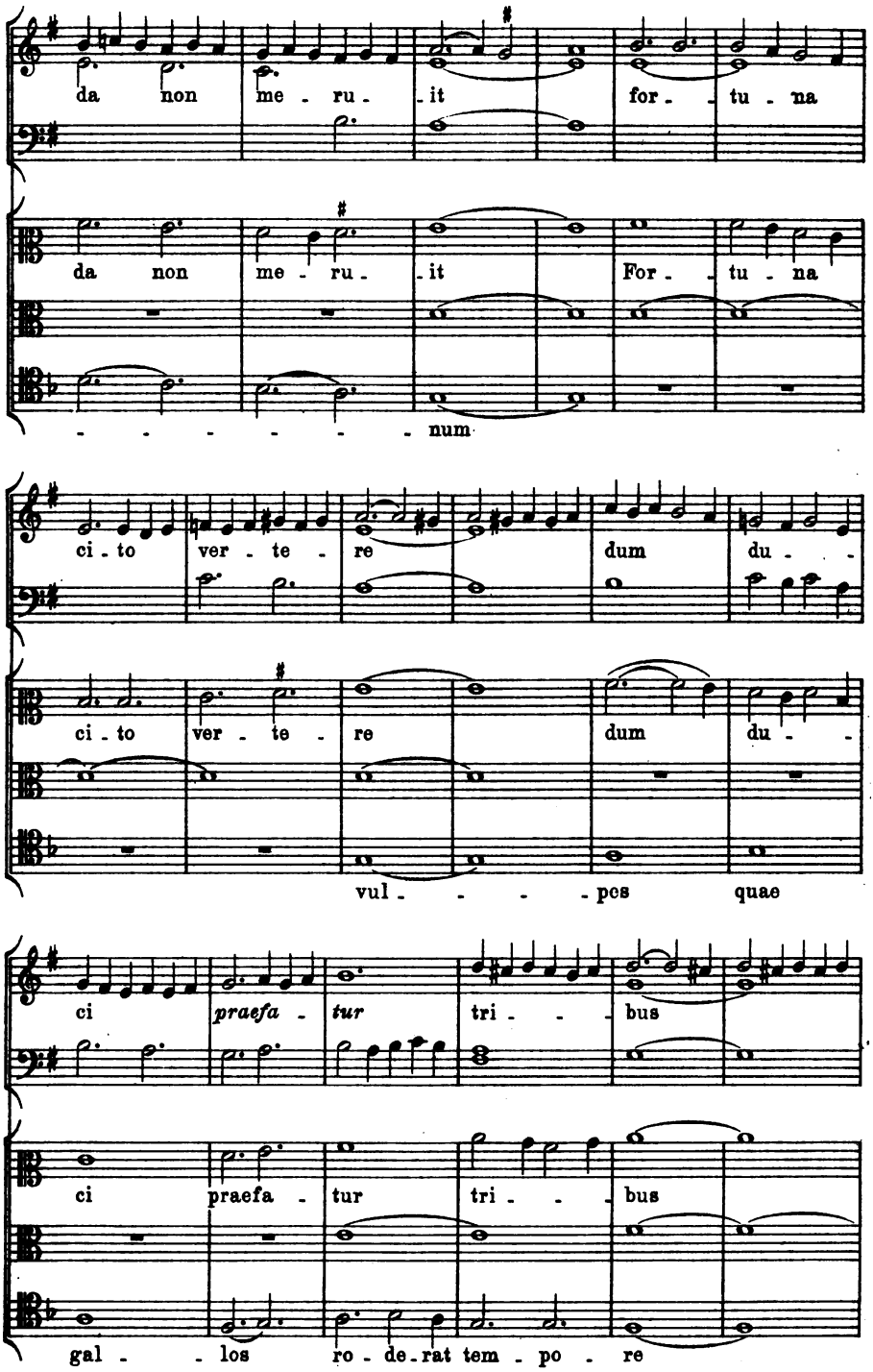
Orgel-Tabulatur
London, British Museum
Add. 28550.

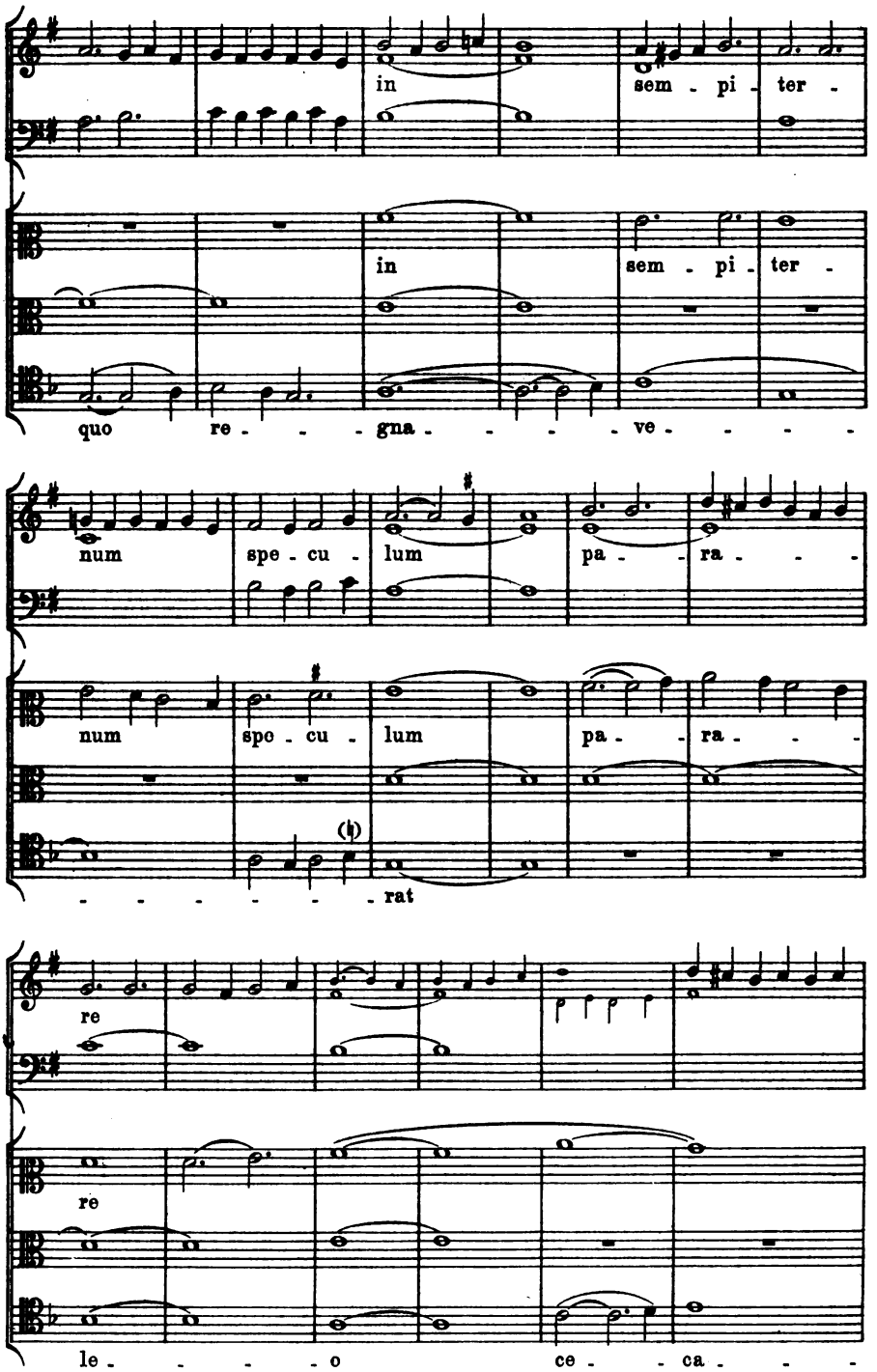
Vorlage: Aus dem
«Roman de Fauvel»
Paris, Bibl. Nat. f. fr. 146.

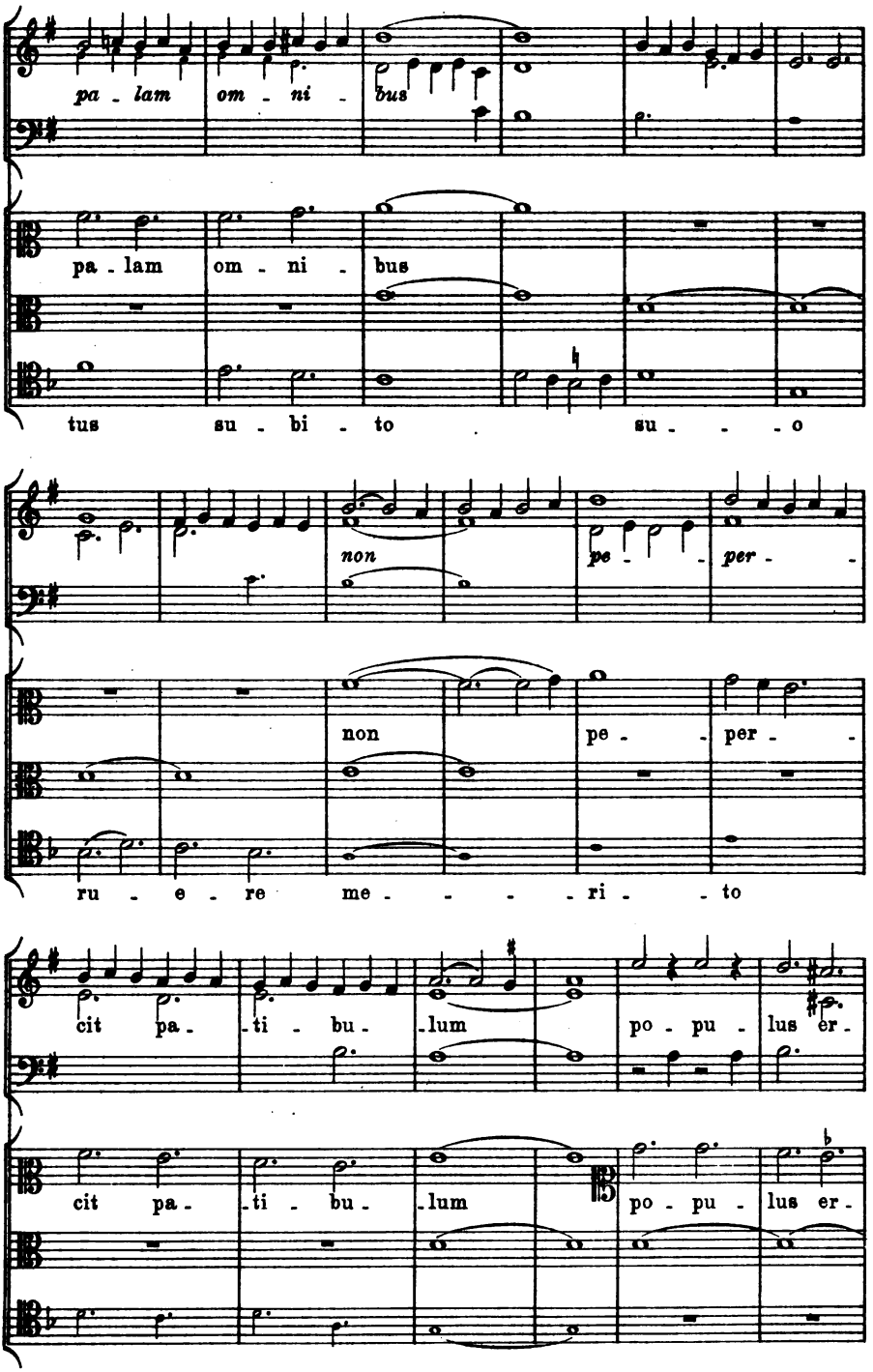


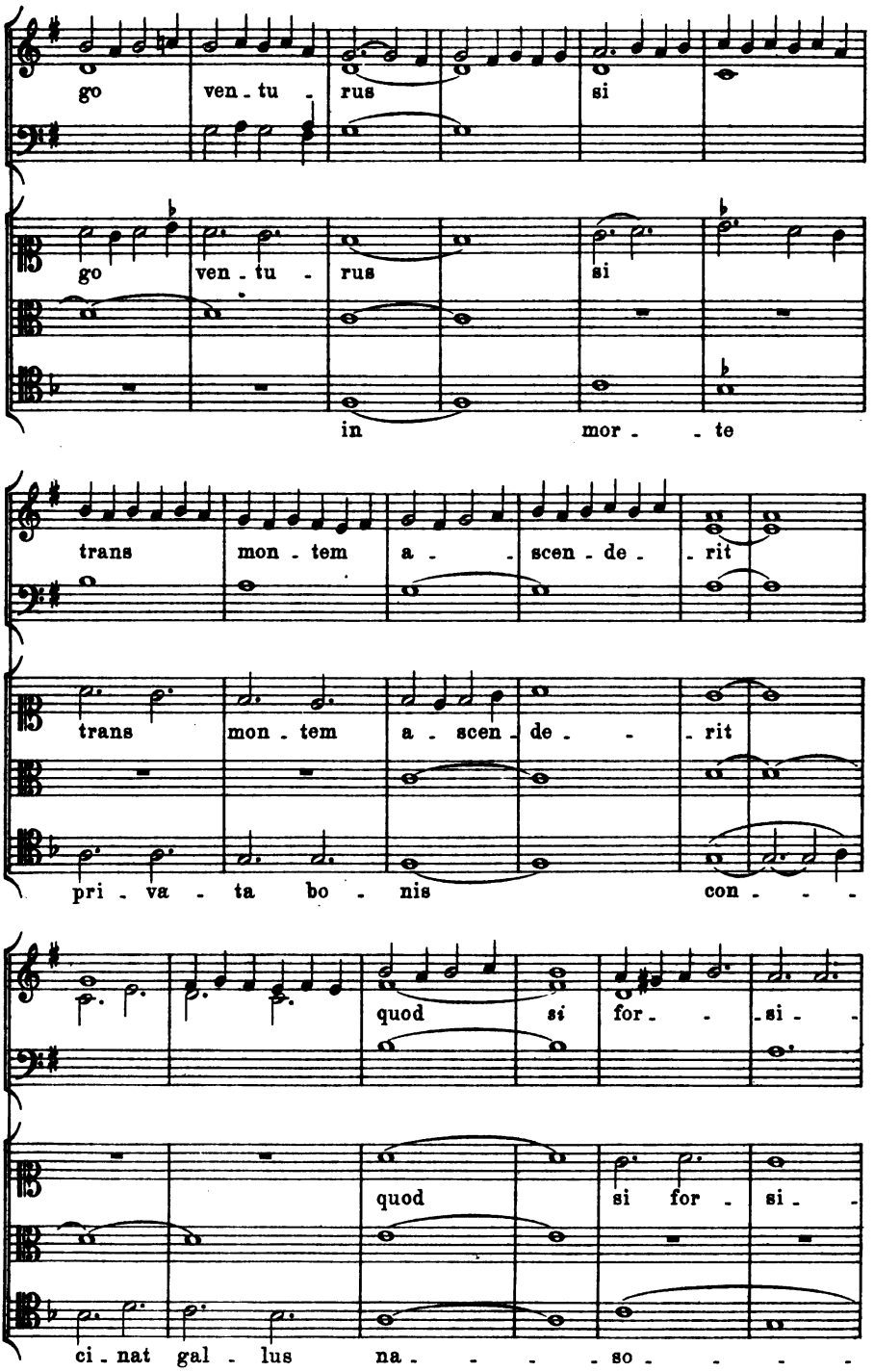
1) Die beiden letzten Noten bilden eine *semibrevis* im Ms.

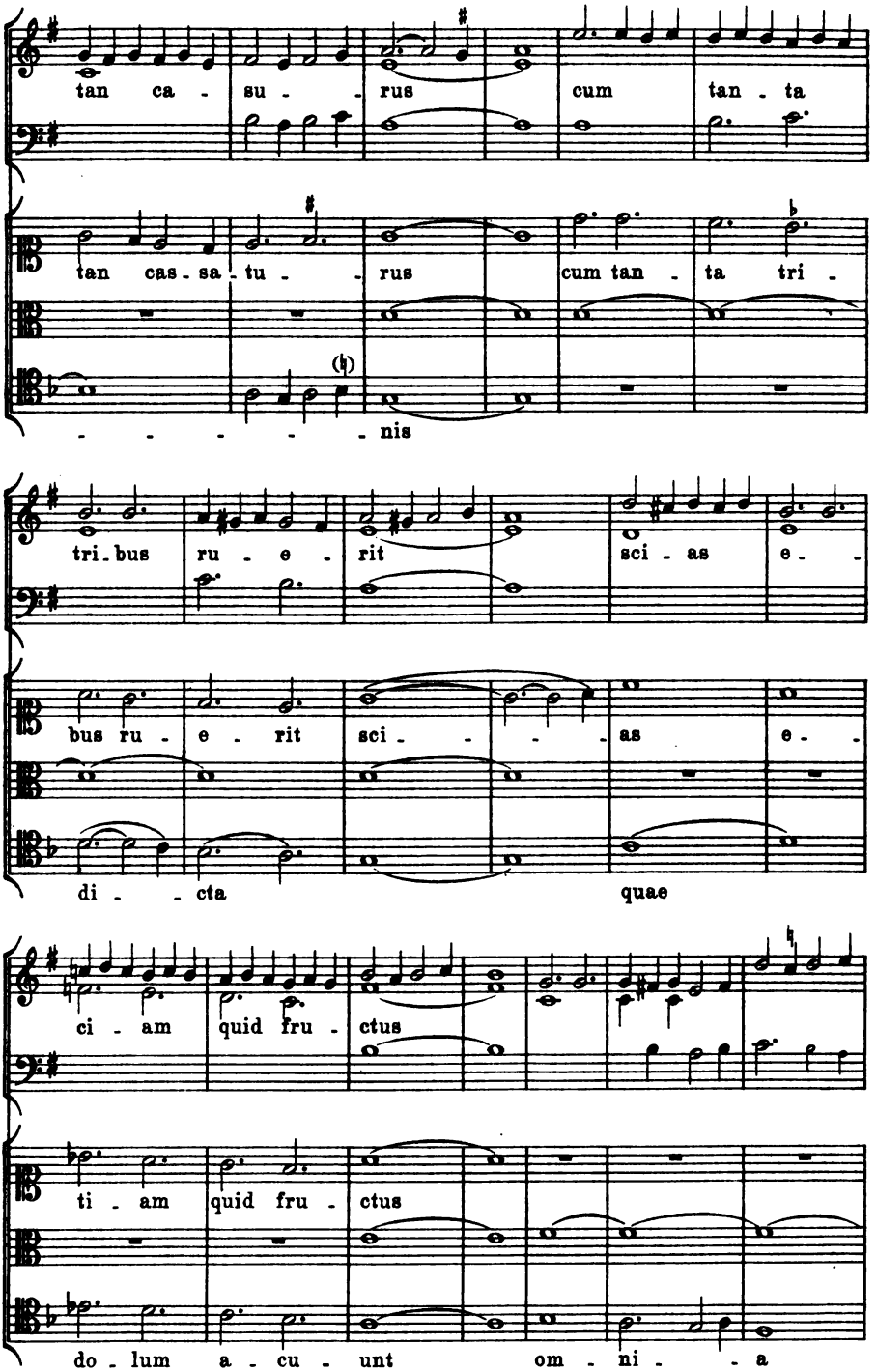

ab - hor - ru - - it in - - de - cen - -
hor - ru - it in - - - - de - cen - -
Quo - - ni - - am se - cta la -
ter a - scen - de - re
ter a - scen - de - re
Merito haec patimur
tro - - - - num spe - - - -
fu - - - ri - - bun - -
fu - - - ri - - bun - -
lun - ca vi - spi - li - - - - o - - - -

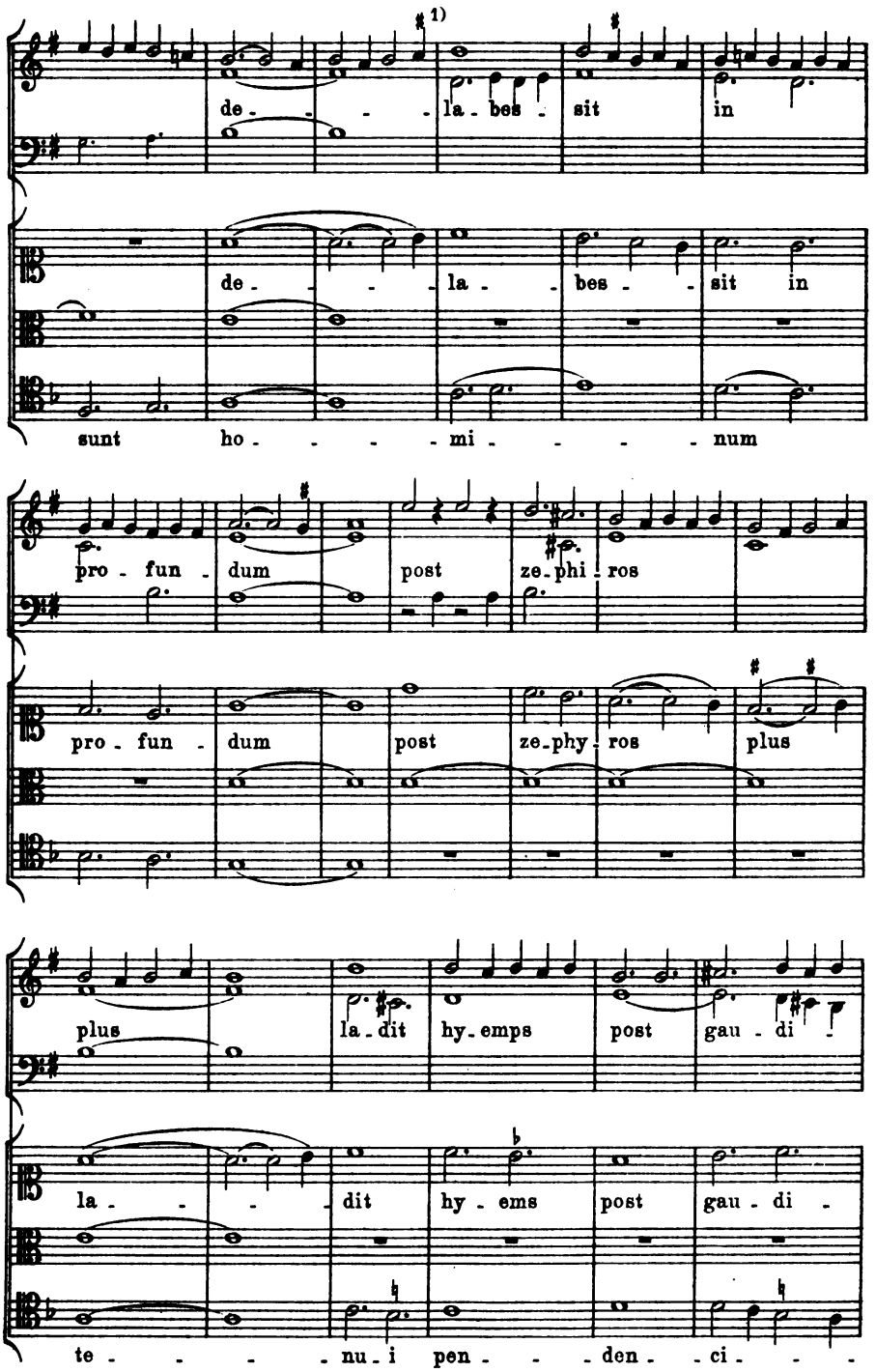

da non me - ru - it for - tu - na
da non me - ru - it For - tu - na
- - - - - - - num
ci - to ver - te - re dum du - -
ci - to ver - te - re dum du - -
vul - - - - pes quae
ci praefa - tur tri - - - bus
ci praefa - tur tri - - - bus
gal - - los ro - de - rat tem - po - re


in
sem - pi - ter -
in
sem - pi - ter -
quo re - - - gna - - - - ve - - - -
num
spe - cu - lum
pa - - ra - - -
num
spe - cu - lum
pa - - ra - - -
- - - - - - - rat
re
re
le - - - - o
ce - - ca - - -

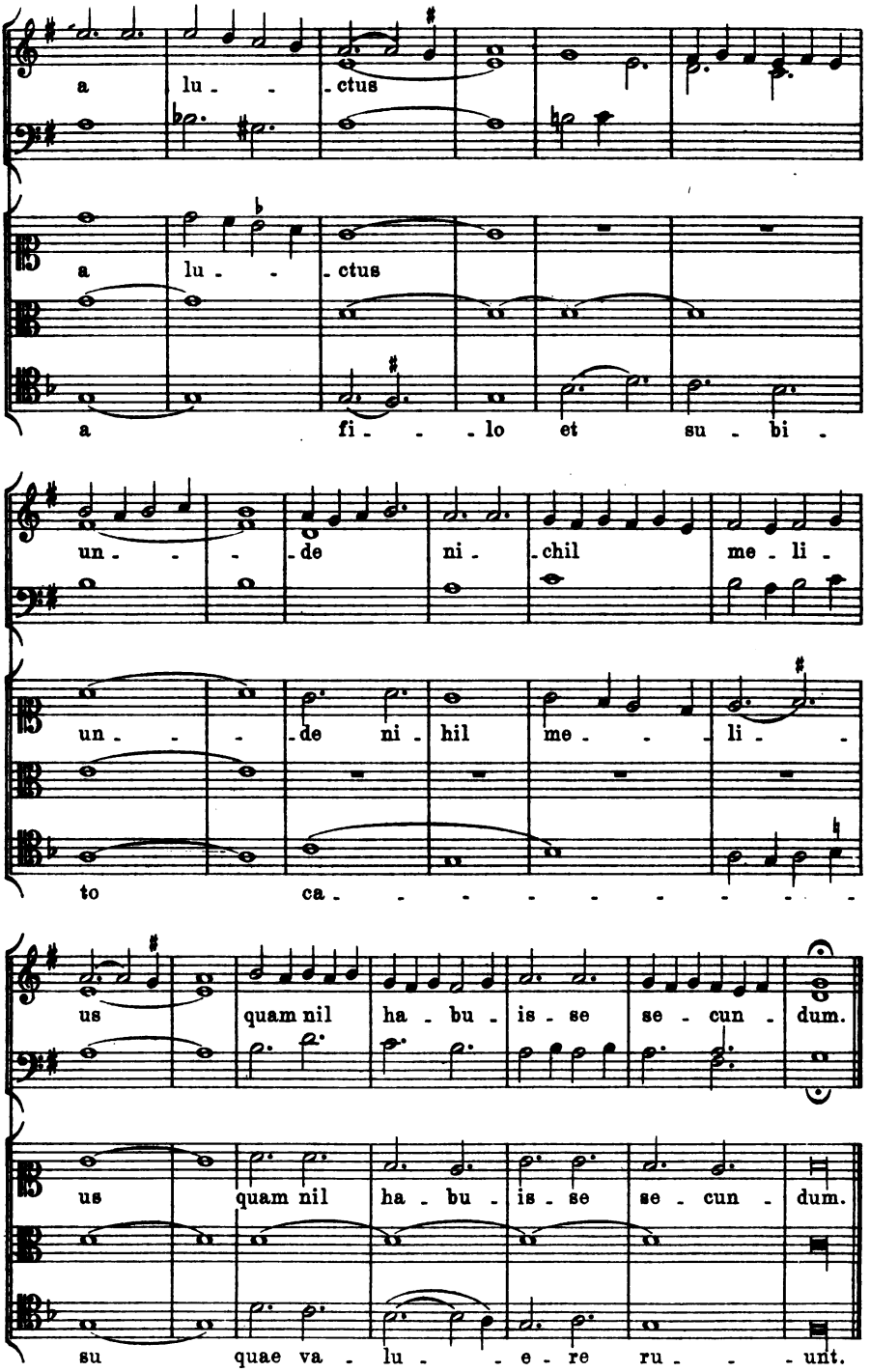

pa - lam om - ni - bus
pa - lam om - ni - bus
tus su - bi - to su - - - o
non pe - per -
non pe - per -
ru - e - re me - - - - ri - - to
cit pa - ti - bu - lum po - pu - lus er -
cit pa - ti - bu - lum po - pu - lus er -


go ven - tu - rus si
go ven - tu - rus si
in mor - - te
trans mon - tem a - - scen - de - - rit
trans mon - tem a - scen - de - - rit
pri - va - ta bo - nis con - - -
quod si for - - si -
quod si for - si -
ci - nat gal - lus na - - - - so - - - -


tan ca - su - - rus cum tan - ta
tan cas - sa - tu - - rus cum tan - ta tri -
- - - - - - nis
tri - bus ru - e - rit sci - as e -
bus ru - e - rit sci - - - - as e -
di - - cta quae
ci - am quid fru - ctus
ti - am quid fru - ctus
do - lum a - cu - unt om - ni - - a



1) Auf das Kreuz ist schon aus dem Umstande zu schließen, daß zwei Takte später die Auflösung im Ms. vorgeschrieben ist.


a lu - - ctus
a lu - - ctus
a fi - - lo et su - bi -
un - - - de ni - chil me - li -
un - - de ni - hil me - - - li - -
to ca - - - - - - - - - -
us quam nil ha - bu - is - se se - cun - dum.
us quam nil ha - bu - is - se se - cun - dum.
su quae va - lu - - e - re ru - - - unt.

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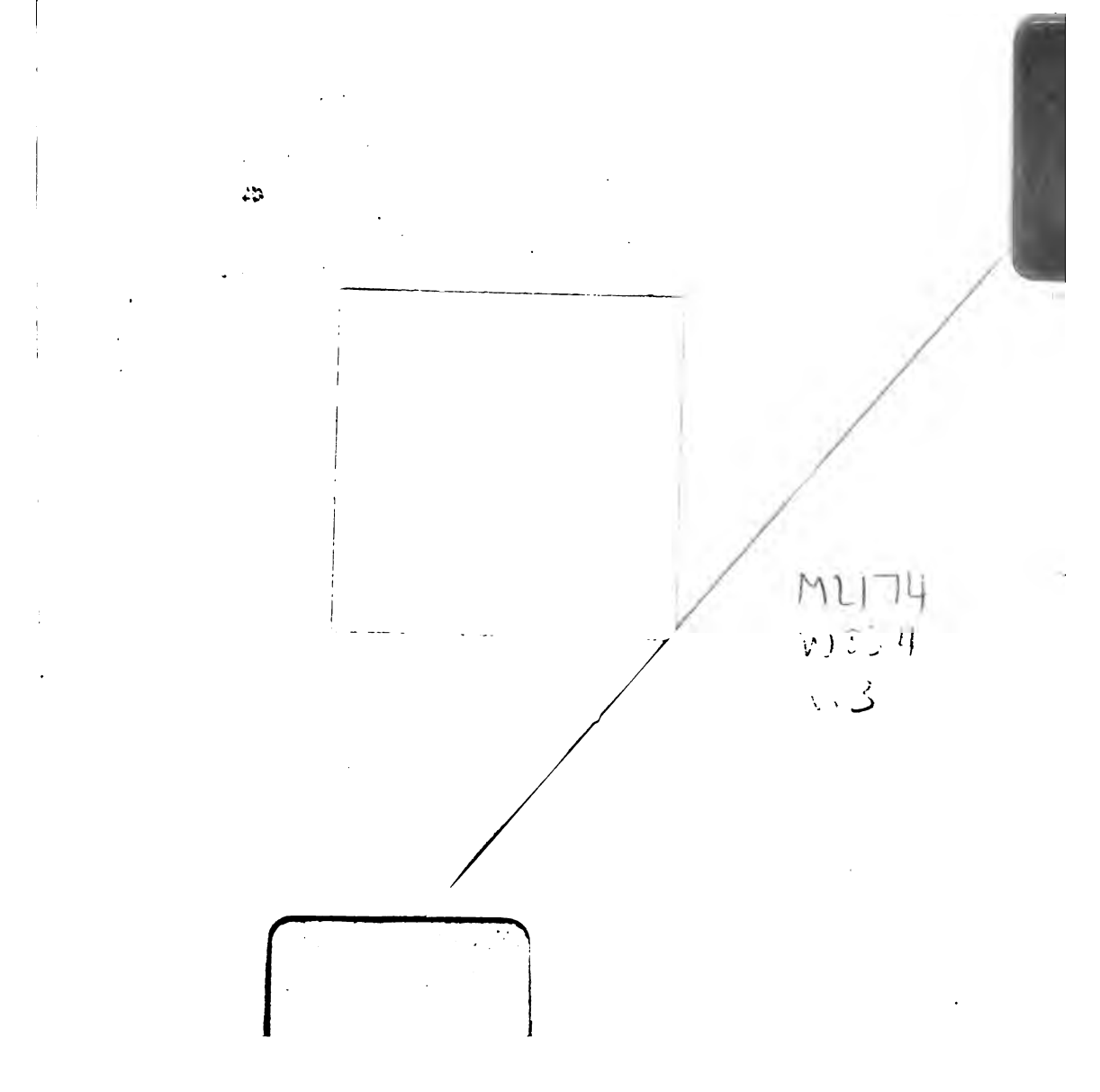

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